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 first-year level. In both the fall and spring semesters, first-year 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 a strong and rigorous MFA program that fosters a close-knit community of talented writers in poetry, fiction, and creative nonfiction, the department offers an undergraduate minor in writing as well as a major with a concentration in creative writing. English students frequently enroll in creative writing workshops or classes in advanced rhetoric, and three such courses may count toward the regular English major.

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Faculty

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

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

Stephanie Li  
Lynne Cooper Harvey Distinguished Professor  
PhD, Cornell University

Gary Wihl  
Hortense & Tobias Lewin Distinguished Professor in the Humanities  
PhD, Yale University

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

Professors  
Mary Jo Bang  
MFA, Columbia University

David Lawton  
FAAH, PhD, University of York

Joseph Loewenstein  
PhD, Yale University

William Maxwell  
PhD, Duke University

Robert Milder  
PhD, Harvard University

Anca Parvulescu  
PhD, University of Minnesota

Carl Phillips  
MA, Boston University

Vivian Pollak  
PhD, Brandeis University

Wolfram Schmidgen  
PhD, University of Chicago

Rafia Zafar  
PhD, Harvard University

Associate Professors  
Guinn Batten  
PhD, Duke University

J. Dillon Brown  
PhD, University of Pennsylvania

Danielle Dutton  
PhD, University of Denver

William McKelvy  
PhD, University of Virginia

Edward McPherson  
MFA, University of Minnesota–Twin Cities

Steven Meyer  
PhD, Yale University
Jessica Rosenfeld (https://english.wustl.edu/people/jessica-rosenfeld)
PhD, University of Pennsylvania

Abram Van Engen (https://english.wustl.edu/people/abram-van-engen)
PhD, Northwestern University

Julia Walker (https://english.wustl.edu/people/julia-walker)
PhD, Duke University

Assistant Professors

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

Jennifer Arch (https://english.wustl.edu/people/jennifer-arch)
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Writers-in-Residence

Kathryn Davis (https://english.wustl.edu/people/kathryn-davis)
BA, Goddard University

Kathleen Finneran (https://english.wustl.edu/people/kathleen-finneran)
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Marshall Klimasewiski (https://english.wustl.edu/people/marshall-klimasewiski)
MFA, Bowling Green State University

Aditi Machado
MFA, Washington University

Director of Creative Writing Program

David Schuman (https://english.wustl.edu/people/david-schuman)
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Professors Emeriti

Miriam Bailin
PhD, University of California, Berkeley

Wayne Fields (https://artsci.wustl.edu/faculty-staff/wayne-fields)
Lynne Cooper Harvey Chair Emeritus in English
PhD, University of Chicago

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

Carter C. Revard
PhD, Yale University

Richard Ruland (https://artsci.wustl.edu/faculty-staff/richard-ruland)
PhD, University of Michigan

Daniel Shea
PhD, Stanford University

Majors

The Major in English Literature

Units required: 30

Prerequisites:

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<tr>
<th>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 at the 400 level), distributed as follows:

1) 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

2) Four electives
3) Eight upper-division courses in all (including two 400-level courses)
   - All courses must be taken for letter grades.
   - The student must receive a grade of C or better in all courses.
   - 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.
   - A maximum of 6 units from University College and/or Summer School courses may count toward the major. These selections require 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 their junior year, majors are encouraged to consult with advisers regarding the fulfillment of major requirements.
   - Before the end of their junior year, majors are encouraged to consult with advisers regarding the fulfillment of major requirements.

4) 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 (two to three 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 — and ultimately take a three-course sequence (200-, 300- and 400-level courses) in that genre while taking at least one course outside of the chosen genre. The concentration will not change the current requirement structure in the English major and thus requires 6 additional credit units to complete as compared with a regular English major. For more information, please consult the description of the major (https://english.wustl.edu/english-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 GPA overall to apply for honors in English during the spring of the 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 the fall and spring semesters of the senior year as well as E Lit 3991 Senior Research Seminar I and E Lit 3992 Senior Research Seminar II in the fall and spring, respectively, of the 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 who are interested in studying abroad must apply and participate before their senior year.

Transfer Units: Students must provide transcripts of their previous work to receive approval from the director of undergraduate studies.

Minors

The Minor in English

Units required: 15

Required courses:

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<td>3</td>
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Elective courses: Three upper-division (300- or 400-level) electives. These courses should be home-based in the Department of English.

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 by 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 (GeSt 211 Howard Nemerov Seminar I) may count as 3 units of 200-level work toward the writing minor. Two semesters of the 300-level Nemerov seminar may count as 3 units of 300-level work toward the writing minor. A maximum of 6 Howard Nemerov units may count toward the writing minor.

Students who wish to take a writing minor in addition to an English major are advised to take English and American literature courses (L14 E Lit) exclusively for the major and writing courses (L13) exclusively for the minor. (Please note:
100-level L13 classes do not normally count toward the writing minor.) Students who wish to combine writing with their English major are encouraged to consider an English major with a concentration in creative writing (p. 2).

Courses

English Composition

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

English Language and Literature


L14 E Lit 100 First-Year Seminar: The Literary Life

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

L14 E Lit 115A First-Year Seminar: Transmediation

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

L14 E Lit 150 Literature Seminar for First-Year Students: 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 & S IQ: HUM BU: ETH EN: H

L14 E Lit 152 Literature Seminar for First-Year Students

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

L14 E Lit 153 Literature Seminar for First-Year Students

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 & S IQ: HUM

L14 E Lit 155 First-Year Seminar: Detective Fiction from Poe to Doyle

Reading course limited to 15 students. Topics include selected writers, varieties of approaches to literature (e.g., Southern fiction, the modern American short story, the mystery); consult Course Listings. Course is for first-year, non-transfer students only.

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

L14 E Lit 156 Literature Seminar for First-Year Students

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

L14 E Lit 160 First-Year Seminar:

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

L14 E Lit 161A Morality and Markets

What does it look like to live a moral life in today’s market system? We know all too well what it does not look like. The news is filled with moral failures of leaders and executives at top firms. We like to believe that we would behave differently, but what kinds of pressures inform our moral choices? What pulls us, what pushes us, and what persuades us to act one way rather than another? These are the questions that a course combining business and literature can address in unique ways; the world of fiction helps us to examine the ethical dilemmas of the market we inhabit every day. In this course, we use great books, classics of film and modern television, and the tools of modern psychology and business strategy to think critically about what is entailed in living a moral life in the midst of the modern market. This course is for first-year (non-transfer) students only. Same as I60 BEYOND 161 Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H
L14 E Lit 201C Classical to Renaissance Literature: Text and Traditions
Students enrolled in this course engage in close and sustained reading of a set of texts that are indispensable for an understanding of the European literary tradition, texts that continue to offer invaluable insights into humanity and the world around us. Homer's Iliad is the foundation of our class. We then go on to trace ways in which later poets and dramatists engage the work of predecessors who inspire and challenge them. Readings move from translations of Greek, Latin, and Italian, to poetry and drama composed in English. In addition to Homer, we will read works of Sappho, a Greek tragedian, Plato, Vergil, Ovid, Petrarch, and Shakespeare. Same as L93 IPH 201C
Credit 3 units. A&S: AMP A&S IQ: HUM, LCD Arch: HUM 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 250 Sophomore Seminar
Topic will vary by semester.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L14 E Lit 257 The Art of Poetry
An introduction to the critical vocabulary necessary for the study and evaluation of poetry; provides a basic understanding of prosody, poetic forms and figurative language, and the historical periods in which poetry has been written.
Credit 3 units. A&S 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 300 Independent Study
Credit 3 units.

L14 E Lit 302 The Great American Novel
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

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

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 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.
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 work of Meister Eckhart, Marguerite 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, Anita Desai, Amitav Ghosh, Sara Suleri, Micheal Ondaatje and Romesh Gunesekera, we discuss such issues as the nature of the colonial legacy, the status of the English language, problems of translation (linguistic and cultural), the politics of religion, the expatriate identity and the constraints of gender roles.
Credit 3 units. A&S IQ: HUM LCD Art: HUM BU: ETH EN: H

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

L14 E Lit 3075 The American Radical Novel: Literature Versus Inequality
Intended to help students reckon knowledgably, imaginatively, and articulately with our era of escalating social inequality, this course 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 (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 the hands-on analysis of successful rhetorical strategies sampled from The Hodges Harbrace Handbook, and, more importantly, from the scholarly writings 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
approach when tackling a variety of materials — ranging from literary fiction (Philip Roth’s *The Human Stain*, Jonathan Franzen’s *The Corrections*) and popular films (Spike Lee’s *Do the Right Thing*, the Cohen brothers’ *The Big Lebowski*) to personal memoir and the music of Nirvana and Public Enemy — in an attempt to come to a better understanding of our recent history. Throughout the semester, we will pursue the vexed cultural, political, and historical questions that Americans faced during the years between the fall of the Berlin Wall and the terrorist attacks of September 11, 2001, and we will consider how literary texts imagined this period of American history. Credit 3 units. A&S IQ: HUM, WI Arch: HUM Art: HUM BU: HUM EN: H

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

L14 E Lit 314 Topics in English and American Literature
Credit 3 units. A&S IQ: HUM IS EN: H

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

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

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

L14 E Lit 316W Topics in American Literature: Girls’ Fiction
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 pre-
histories 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 322 C Major American Writers II
Representative works of American writing from 1880 to
the present, with particular attention to fiction and poetry;
authors include James, Stein, Hemingway, Faulkner, Ellison.
Prerequisite: 6 units of sophomore literature, junior standing or
permission of instructor.
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM

L14 E Lit 322 E Major American Writers II
Representative works of American writing from 1880 to
the present, with particular attention to fiction and poetry;
authors include James, Stein, Hemingway, Faulkner, Ellison.
Prerequisite: 6 units of sophomore literature, junior standing, or
permission of instructor.

L14 E Lit 322 W Major American Writers II
This writing-intensive course is intended as an in-depth
introduction to arguably the two most significant American fiction
writers of the first half of the 20th century.
Credit 3 units. BU: HUM

L14 E Lit 323 Selected American Writers
Intensive study of one or more American writers. Consult course
listings for offerings in any given semester.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

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

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

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

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

L14 E Lit 329 Selected English and American Writers
Credit 3 units. Art: HUM
L14 E Lit 330A Topics in AMCS
What does an immigration story look like today? Can it be a thriller, an epic, or a love story? Can it be all three at the same time? And what does it mean for U.S. politics to tell these stories from a variety of global perspectives? This course explores the wealth of immigration narratives produced in the twenty-first century in order to investigate what characterizes U.S. immigration for this generation. Through an archive of contemporary novels, poetry, film, visual art, and music, we will examine the different strategies immigrants to the United States use to tell their stories and how those stories are impacted by national origin, race, gender, and class. From Lulu Wang's multigenerational tragi-comedy The Farewell to Valeria Luiselli's borderland essay Tell Me How It Ends, we will search for connection and contrast among different kinds of immigrant journeys, experiences, and art forms. This course is open to students at all levels who are willing to think deeply and creatively about the materials we study. Artists examined will include Chimamanda Ngozi Adichie, Lin-Manuel Miranda, Jhumpa Lahiri, Shaun Tan, and Jose Antonio Vargas. This topic varies by semester. See course listings for current offering. Same as L98 AMCS 330
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

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

L14 E Lit 331C Tragedy
Credit 3 units. Art: HUM BU: HUM

L14 E Lit 334 A History of the Golden Age of Children's Literature
A comprehensive survey of the major works for children written during this period.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

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

L14 E Lit 335 Modern Drama 1850-1920
The emergence of modern drama: emphasis on Ibsen, Strindberg, Chekhov, Shaw.
Credit 3 units. Art: HUM BU: HUM

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

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

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

L14 E Lit 3371 The Theater of the Absurd
Credit 3 units. Art: HUM

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

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

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

L14 E Lit 340W The American Novel: Split and Hybrid American Identities
Examination of the struggle to form an enabling identity for author, characters and text against the divisive pressures of family and society.
Credit 3 units. A&S IQ: HUM 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: 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 345I 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
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 Ngugi 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 problematics of race, gender, language, nationalism and identity that postcolonial texts so urgently confront.
Credit 3 units. A&S IQ: HUM, LCD BU: HUM EN: H

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

L14 E Lit 3524 Topics in Literature: The Multiethnic Graphic Novel in 20th- & 21st-Century American Popular Culture
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

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

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

L14 E Lit 352A Topics in English & American Literature
The black athlete is a central figure in American entertainment, and has been since Frederick Douglass decried Christmas slave games in his Narrative. This course will examine literary depictions of black athletes-in novels, memoirs, essays, and poems-in order to better understand the cultural significance of sportsmen and women in the African American struggle for equality, from abolitionism to the “Black Lives Matter” movement. Students will read works by Douglass, Ralph Ellison, Maya Angelou, and John Edgar Wideman, among others, and examine the lives and athletic pursuits of prominent athletes such as Jackie Robinson, Muhammad Ali, Wilma Rudolph, Michael Jordan, and LeBron James. Popular perceptions of gender and sexuality, in addition to race and racism, will factor into readings, especially as students incorporate secondary sources into their own research. Same as L98 AMCS 352A
Credit 3 units. A&S IQ: HUM, SC, SD Arch: HUM Art: HUM BU: HUM EN: H
L14 E Lit 3531 Selected English and American Writers  
Credit 3 units. A&S IQ: HUM; BU: HUM

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

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

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; HUM EN: H

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

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

L14 E Lit 3581 Historical and Comparative Linguistics  
Historical linguistics focuses on how languages change over time. Comparative linguistics focuses on their similarities and differences. In this course we trace some of the differences and changes in sound (phonetics and phonology), word formation (morphology), sentence structure (syntax), and meaning (semantics). Topics include linguistic universals, the structural and genetic classification of languages, the techniques of reconstructing proto-languages, and the causes of language change. Examples from Indo-European languages (for example, Greek, English, and Spanish) and from Native American languages (for example, Quechua and Mayan) are emphasized.  
Prerequisite: Ling 170D.  
Same as L44 Ling 320  
Credit 3 units. A&S IQ: LCD, SSC Art: HUM; BU: HUM EN: S

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

L14 E Lit 359 Scribbling Women: 19th-Century American Women Writers  
In 1855, Nathaniel Hawthorne wrote to his publisher, William Tichnor, that "America is now wholly given over to a damned mob of scribbling women and I should have no chance of success while the public taste is occupied with their trash." In this class, we examine works of those scribbling women of the 19th century. We read one of the best-selling novels of the century, one that created a scandal and ruined the author's literary reputation, along with others that have garnered more attention in our time than their own. In addition to focusing on these women writers, we also explore questions about the canon and American literature: What makes literature "good"? What constitutes American literature? How does an author get in the canon and stay there? Finally, in this writing intensive course, there are frequent writing assignments and a strong emphasis on the essential writing process of drafting and revising.  
Same as L77 WGSS 358  
Credit 3 units. A&S IQ: HUM, WI; Arch: HUM; Art: HUM; BU: HUM; 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: HUM

L14 E Lit 359B Women Writers  
In this class, we examine works of those scribbling women of the 19th 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; HUM EN: H

L14 E Lit 360 The Writings of Philip Roth  
Fiction by Philip Roth in chronological order from his earliest to his last major effort.  
Credit 3 units.

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

L14 E Lit 365 The Bible as Literature
The Bible is one book among many; the Bible is a book like no other; the Bible is not one book but many. The course will debate such positions and the different histories and practices of reading they involve. We shall read extensively in English translations of the Bible, both Jewish and Christian, with emphasis on literary form and ideas. We shall look at the Bible's material forms, and the history of its interpretation and translation. The aim is not to adjudicate its meaning but to explore what over time it has been taken to mean, attempting to locate within the book the potential for different interpretations. The course requires, and should foster, attentive reading, vigorous yet courteous argument, and respect for the readings of others.
Credit 3 units. A&S IQ: HUM, LCD BU: ETH EN: H

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). Fulfills the 19th century and American literature requirements for the English major.
Credit 3 units.
and the Role of Gender in Identity Construction.

Hyphenation (Asian-American, inter-national, pan-Asian, etc.), will also examine issues of community building, the politics of identity, from Bruce Lee to Jackie Chan, from Kung Fu Panda to Yo-Yo Ma, this series of images tells some of the stories of the Chinese Americans' journey of assimilation. In this course, we will trace this historical trajectory by way of writers and filmmakers' imagination and representation of the experiences of those Chinese who left their homeland in search for means to build a better life for their children back in the home country or here in the adopted land. We will explore questions such as: How do the Chinese diaspora long for their cultural origin "China" in their various lengths of living abroad? Does diaspora have an expiration date? Through works by writers such as Maxine Hong Kingston, David Henry Hwang, Gish Jen and Ha Jin, and filmmakers such as Wayne Wang and Ang Lee, we will also examine issues of community building, the politics of hyphenation (Asian-American, inter-national, pan-Asian, etc.), and the role of gender in identity construction. Same as L16 Comp Lit 375

Credit 3 units. A&S IQ: HUM, WI Arch: HUM Art: HUM HUM: 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 376A Reading Across the Disciplines: Introduction to the Theoretical Humanities
What does theory look like in an age like ours so sharply marked by interdisciplinarity and in which most humanities scholarship crosses disciplines--for instance, combining literature or history with philosophy or critical race studies? In this way all (or almost all) humanities scholars are comparatists in practice if not always in name. The course is designed to introduce this complex and exciting state of affairs to CompLit and English majors, yet any students in a humanities program, or with an interest in the humanities, will fit right in. Our main text is Futures of Comparative Literature, ed. Heise (2017), which contains short essays on topics like Queer Reading; Human Rights; Fundamentalism; Untranslatability; Big Data; Environmental Humanities. We will supplement this material with relevant short texts from a variety of fields, including some that cross over into the social sciences.
Same as L16 Comp Lit 376
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 Esays: 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
L14 E Lit 3838 Topics in African-American Poetry
Same as AFAS 3838
Credit 3 units.

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.

L14 E Lit 386A Topics in African-American Literature: Rebels, Sheroes and Race Men
In this seminar-for we are fortunate to be an elite group this term--we will focus on the first century of African American prose writers. In genre terms that means we will largely, but not exclusively, read autobiographies and novels. Phillis Wheatley, Frederick Douglass, and Harriet Jacobs are now familiar names in U.S. literature surveys, but others are not yet household names, and in fact may never be. We will survey a core group of texts, available at the WUSTL bookstore, but also supplement our readings with materials placed on BlackBoard, via online databases (e.g., materials accessible digitally from the Schomburg Division of the New York Public Library). For AFAS majors, this course counts as Area Requirement 1.
Same as L90 AFAS 386A
Credit 3 units.

L14 E Lit 387 African-American Literature: Early Writers to the Harlem Renaissance
Credit 3 units.

L14 E Lit 388 African-American Literature: African-American Writers Since the Harlem Renaissance
African-American literature in the 20th and 21st centuries grew from a renaissance in Harlem into a world-shaping institution. Public enemies and Nobel prize winners; card-carrying Communists, rock-ribbed Republicans, and Black Power nationalists; Broadway playwrights, Book-of-the-Month Club novelists, and a duly elected U.S. president are among the authors we will study with special attention to the intimate link between black writing and black music. Aiming at chronological and stylistic breadth, the syllabus will begin with poet Alice Dunbar Nelson (born 1875) and end with novelist Colson Whitehead (born 1969), with an array of better-known names--W. E. B. Du Bois, Langston Hughes, Claude McKay, Nella Larsen, Zora Neale Hurston, Richard Wright, Ann Petry, Ralph Ellison, James Baldwin, Gwendolyn Brooks, Amiri Baraka, Alice Walker, and Toni Morrison--coming in between. Assignments will consist of two papers, one presentation, and one exam. Prereqs: none, but related classes such as E Lit 2151 and E Lit 2152 and/or AFAS 255 are suggested. Satisfies the Twentieth Century requirement in English, and/or one 300-level elective requirement in AFAS.
Same as L90 AFAS 388C
Credit 3 units.
L14 E Lit 393 Literary Theory: Subject and Subjection
Same as L16 Comp Lit 393
Credit 3 units. A&S IQ: HUM Art; HUM EN: H

L14 E Lit 395 Shakespeare
Credit 3 units.

L14 E Lit 3951 Shakespeare’s Sonnets: Framing the Sequence
We will begin by exploring ways of reading a small number of individual sonnets, proceeding thereafter to think about patterns of meaning in language and image across broader groupings and the sequence as a whole. We will investigate the influence of earlier sonnet tradition, especially Petrarch’s sonnets, and the relationship of the poems to modes of sexuality and selfhood. Finally, we will ask how some of Shakespeare’s most creative readers — including Wilde, Booth, and Vendler — have responded to the challenges of the sonnets. Students will work on writing their own commentary on a group of poems. Same as L93 IPH 3951
Credit 3 units. A&S IQ: HUM Art; HUM EN: H

L14 E Lit 3975 Wolves of Wall Street: American Business and Popular Culture
America’s perceptions about Big Business and the Free Enterprise system have evolved and changed over time from the 1920s to the present. During the 1980s, for example, Oliver Stone’s Wall Street seemed to endorse the notion that “greed is good.” Today, however, the topic of rising income inequality has been connected with the collapse of prestigious Wall Street firms, the “housing bubble,” a declining middle class, and widespread fear about the future of “The American Dream.” This course examines a variety of artistic, ethical and historical perceptions about American Business as depicted in popular culture and the arts over the past hundred years. How have America’s foremost artists (among them F. Scott Fitzgerald, Eugene O’Neill, Arthur Miller, Martin Scorsese), dealt with questions of conspicuous consumption, the acquisition of capital for its own sake, and the disparity between rich and poor? We survey several artistic genres and artistic forms, including American tragic works like The Great Gatsby and Death of a Salesman, to popular musicals such as How to Succeed in Business without Really Trying and The Producers. Same as L98 AMCS 3975
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

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

L14 E Lit 3991 Senior Research Seminar I
This course is tailored to the needs of students who are pursuing honors in English in their senior year. It develops students’ ability to gauge how different approaches affect the research and the outcome of a project in literary studies. It guides them in their research by analyzing and discussing research design, the construction of an archive, and the assessment and use of sources. Assignments include annotated bibliographies, summaries of the critical debate on student topics, abstract writing, research presentations, as well as drafts and final versions of chapters or essays. We workshop many of these assignments in the classroom and practice peer review. The seminar stretches over two semesters, ending before spring break, when Honors work is due in the College. It is required for students who pursue honors by course work and by thesis. Credit 3 units. BU: HUM

L14 E Lit 3992 Senior Research Seminar II
This course is tailored to the needs of students who are pursuing honors in English in their senior year. It develops students’ ability to gauge how different approaches affect the research and the outcome of a project in literary studies. It guides them in their research by analyzing and discussing research design, the construction of an archive, and the assessment and use of sources. Assignments include annotated bibliographies, summaries of the critical debate on student topics, abstract writing, research presentations, as well as drafts and final versions of chapters or essays. We workshop many of these assignments in the classroom and practice peer review. The seminar stretches over two semesters, ending before spring break, when Honors work is due in the College. It is required for students who pursue honors by course work and by thesis. Credit 2 units.

L14 E Lit 400 Independent Study
Credit 3 units.

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.
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 dramas 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 406 Introduction to the American South
Selections from works of American writers from the South, written from 1820 to the present. Emphasis is on the Southern environment, culture, and history.
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
Topics course in Medieval English literature.
Credit 3 units. A&S IQ: HUM Art: HUM 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 411 Old and Middle English Literature
Early English literature from *Beowulf* and Anglo-Saxon poetry, in translation, through major works in Middle English of the 14th and 15th centuries, exclusive of Chaucer.
Credit 3 units. Art: HUM

L14 E Lit 411 Interdisciplinary Studies in the Humanities
This course will open with a survey of the classical tradition in pastoral/bucolic. We will consider questions of genre, intertextuality and ideology, and we 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
Selected readings in English literature from Donne and Jonson through Dryden.
Credit 3 units. A&S IQ: HUM Art: HUM

L14 E Lit 413 17th-Century English Literature: 1603-1660
Selected readings in English literature from Donne and Jonson through the age of Johnson.
Credit 3 units. A&S IQ: HUM Art: HUM

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

L14 E Lit 415A Readings in 19th-Century English 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 remainders of Rome and the people it conquered — roads, barrows, forts — in the landscape of Dorset. After examining the representation of the Celtic hill-fort in fiction, and the legacy of Vergilian representations of the countryside in poetry, we will consider representations of Rome in light of modern imperialism (Joseph Conrad’s *Heart of Darkness* and Ezra Pound’s "Homage to Sextus Propertius”) and examine the place of Vergil in T.S. Eliot’s critical and poetic practice.
Same as L93 IPH 4171
Credit 3 units. A&S IQ: HUM EN: H

L14 E Lit 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 remainders of Rome and the people it conquered — roads, barrows, forts — in the landscape of Dorset. After examining the representation of the Celtic hill-fort in fiction, and the legacy of Vergilian representations of the countryside in poetry, we will consider representations of Rome in light of modern imperialism (Joseph Conrad’s *Heart of Darkness* and Ezra Pound’s “Homage to Sextus Propertius”) and examine the place of Vergil in T.S. Eliot’s critical and poetic practice.
Same as L93 IPH 4171
Credit 3 units. A&S IQ: HUM EN: H

L14 E Lit 418 Victorian Literature 1830-1890
Readings in such authors as Carlyle, Tennyson, Browning, Mill, Arnold and Pater.
Credit 3 units. A&S IQ: HUM Art: HUM EN: H
L14 E Lit 420 Topics in English and American Literature
Comparing the literatures — readings in the literature and theory of English and American Literature. Topics vary according to semester offerings. Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

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

L14 E Lit 4246 Modern realism and naturalism 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 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 EN: H

L14 E Lit 4255 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 class introduces students to basic statistical and computational techniques, no prior experience with technology...
is required. Prerequisites: two 200-level or one 300-level course in literature or history. This is a topics-type course and the specific documents and works examined vary from semester to semester. Please consult semester course listings for current offerings.

Same as L93 IPH 425
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

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

L14 E Lit 426C Imagining the City: Crime and Commerce in Early Modern London
The astonishing demographic and economic growth of early modern London, and the rapid increase in spatial and social mobility that accompanied this growth, seemed to harbinger, in the eyes of many contemporaries, a society in crisis and perhaps on the brink of collapse. As increasing numbers of vagrants or masterless men flocked to the metropolis and a growing number of people — apprentices, domestic labor, street vendors, etc. — lived on the fringes of legitimacy and at risk of lapsing into vagrancy, policing early modern London provided unique challenges for authorities. At the same time, the very notion of the social — a shared space of kinship and community — could often seem to be under threat as an emerging market and a burgeoning commodity culture reshaped the traditional underpinnings of social and economic transactions. Yet, late Tudor and early Stuart London remained by far England's most prosperous metropolis — its primary market, home to a burgeoning print culture and nourishing theater — and emerged, eventually, as the epicenter of a global economy.

This course considers the topographic, social and institutional configuration of early modern London and the ways in which these were reimagined and negotiated in the literature of the period. Drawing on the drama of the period and a wide array of pamphlet literature, we discuss how civic institutions handled the growing influx of the poor and adapted to the increasing mobility that accompanied this growth, seemed to harbingers of 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 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 Art: HUM BU: HUM EN: H

L14 E Lit 434 Topics in English and American Drama
Varies from semester to semester.
Credit 3 units. A&S IQ: HUM Art: HUM EN: H
L14 E Lit 435 Childhood and Society: The Formation of Children’s Literature
An intensive examination of some of the major works that have shaped the canon and conception of children’s literature in the English-speaking world. Among the authors studied are George Macdonald, Mark Twain, Kenneth Grahame, L. Frank Baum, Lewis Carroll, Robert Louis Stevenson, Rudyard Kipling and others. If time permits at the end of the course, we examine some works that appeared in the Brownies’ Book, the children’s publication of the NAACP that appeared in 1920 and 1921, edited by W.E.B. Du Bois and Jessie Fauset, a significant attempt to create a literature for children of color. Credit 3 units. Art: HUM

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

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

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

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

L14 E Lit 438C Un-Framed: Toward an Aesthetic of Contemporary Media Art and Culture
Same as L16 Comp Lit 438
Credit 3 units. A&S IQ: HUM Art; HUM EN: H

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

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

L14 E Lit 441 Literature of Catastrophe
In this course we examine the ways in which art, both literary and visual, attempt to address catastrophic events. Credit 3 units.

L14 E Lit 442 Introduction to Romantic Poetry
We read the poetry of the major Romantics — Blake, Wordsworth, Coleridge, Shelley, Byron, and Keats — with attention to their biographical, historical, economic and cultural contexts. Credit 3 units.

L14 E Lit 445 Readings in American Literature
Credit 3 units. A&S IQ: 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 4471 Modern Poetry I: Modernisms
American and British poetry before, during and after World War I. Readings include Hardy, Yeats, Frost, Stein, Eliot, Williams, Moore, Johnson, Pound, H.D. and Stevens, as well as selections from Wordsworth, Whitman and Dickinson. First half of two-course sequence; second half optional. Credit 3 units. A&S IQ: HUM Art: HUM EN: H

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

L14 E Lit 4475 Topics in Irish Literature: Modern Irish Narrative and Questions of Identity
Topics course in Irish literature. Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM EN: H

L14 E Lit 449 20th-Century Irish Poetry
Credit 3 units. Art: HUM
L14 E Lit 4492 The Irish Literary Revival
The class will study major writings by Oscar Wilde, W.B. Yeats, J.M. Synge, James Joyce, & Flann O'Brien within the contexts of the language movement, colonialism, cultural nationalism, the socialist movement and the 1913 Lockout, the Easter Rising and the War for Independence, the Civil War, the founding of the Irish Free State, the Partition, and the Irish Theocracy. Wilde's notions of the primacy of art with regard to politics and their elaboration by W.I. Thompson and Declan Kiberd will be an organizing principle in the course. The class will see two films, offer oral reports, and write papers. Credit 3 units.

L14 E Lit 449A Topics in Literature: Humanism
Same as L16 Comp Lit 449
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L14 E Lit 450 American Film Genres
By close examination of three or four specific types of film narratives, this course will explore how genre has functioned in the Hollywood mode of production. Students will gain an understanding of genre both as a critical construct as well as a form created by practical economic concerns, a means of creating extratextual communication between film artist/producers and audience/consumers. Genres for study will be chosen from the western, the gangster film, the horror movie, the musical, screwball comedy, science fiction, the family melodrama, the woman's film and others. In addition to film showings, there will be readings in genre theory as well as genre analyses of individual films. Required screenings Tuesdays at 4 p.m.
Same as L53 Film 450
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

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

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

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

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

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

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

L14 E Lit 462 Topics in English Literature II
Variable topics, such as Travel and Colonization in the Renaissance; Renaissance Skepticism and the Literature of Doubt.
Credit 3 units. A&S IQ: HUM, SD Arch: HUM 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 4653 Banned Books
Credit 3 units. Art: HUM
L14 E Lit 4655 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:
Same as L93 IPH 405
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L14 E Lit 4693 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 EN: H

L14 E Lit 475 Reformers and Radicals: Feminist Thinking through History
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 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 486 The Business of Books
Credit 3 units. A&S IQ: HUM BU: HUM

L14 E Lit 493 Spenser
Readings in the Faerie Queene and Shepheardes Calender, with attention to Spenser’s deliberate fashioning of a literary career.
Credit 3 units. 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 EN: H

L14 E Lit 494C Seminar: Translating Gertrude Stein
This course may offer a variety of topics. Semester sub-title will vary. In Fall 2008, it was offered as an in depth study of the individual through autobiographies. At other times before, it has been offered as a course on visual poetics from antiquity to the present. See department for further details.
Same as L16 Comp Lit 494
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM EN: H

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 EN: H

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 captures on they massive scales at which computers can count, quantify and categorize. What nuance is lost in this translation between “close” and “distant” readings and what insights are gained?
Credit 3 units. A&S IQ: HUM EN: H

L14 E Lit 4969 Shakespeare in Production
This course examines Shakespeare's comedies in performance. Combining scene work and production history, students gain access to the world of the comedies from both a hands-on, theoretical and historical perspective. Prerequisites: Drama 395C or permission of instructor.
Same as L15 Drama 469
Credit 3 units. A&S IQ: HUM EN: H

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

L14 E Lit 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