

# English

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## Courses

Courses include the following:

- English Literature (p. 1)
- Writing (p. 5)

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## English Literature

Visit online course listings to view semester offerings for L14 E Lit.

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### L14 E Lit 500 Independent Study

Prerequisite: junior or senior standing. (First-year students or sophomores may apply for independent study under General Studies 200.) A detailed prospectus approved by a faculty member who has agreed to supervise the student's work must be approved by the director of undergraduate studies.

Credit variable, maximum 6 units.

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### L14 E Lit 5001 Honors Thesis Tutorial

For students writing a Senior Honors thesis. May be taken fall and spring semesters of the senior year. Prerequisite: E Lit 398.

Credit variable, maximum 1 units.

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### L14 E Lit 501 Bibliography and Research

Credit 3 units.

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### L14 E Lit 502 Readings for Writers

Credit 3 units.

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### L14 E Lit 5021 Introduction to Comparative Literature

Same as L16 Comp Lit 502

Credit 3 units.

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### L14 E Lit 5022 Introduction to Graduate Studies: Research and Methodology

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.

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### L14 E Lit 503 Literary Studies and Graduate Research

This course seeks to prepare students for successful doctoral study in literary studies. Rather than aiming to provide a comprehensive survey of the multifaceted discipline via coverage of literary periods or literary theory, this course invites us to grapple with the core questions and prominent debates surrounding its methods and objectives.

Foregrounding the dis-orienting effects of the literary, the course begins by examining the history of the discipline and its institutions, including shifting definitions of our objects of study; the histories of exclusion and inclusion that accompany these shifts; and, issues of canonicity, especially as they relate to empire building both within and outside the academy. Then, we will explore the methods of literary critique, thinking about what is at stake in the objects we study and the ways we choose to read them. Finally, we will engage with challenges to the traditional organizing principles of our field, including its geographies, periodization, and archives. In elucidating the multiple contexts and histories that condition our position within the university in the present moment, this course aspires to nuance the values and effects of pursuing an English Ph.D. for doing work both in and beyond academia. Credit 3 units.

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### L14 E Lit 5031 Global Hispanic Studies

This graduate seminar provides a critical overview of the field of Global Hispanic Studies as an essential area of research that explores cultural and literary production throughout the Hispanic world across traditional historical periods, and border-bound geopolitical and geographical areas. The course thus explores the various ways in which the field of Global Hispanic Studies today connects with closely related areas of scholarly inquiry, such as Transatlantic Studies, Transpacific Studies, Hemispheric Studies, Mediterranean Studies, Third World/Global South Studies, African Diaspora Studies, Migration Studies (including Exile), and World Literature. The seminar is structured into a series of different sub-sections that aims as a whole to frame the field of Global Hispanic Studies as an interdisciplinary and transnational area of scholarship and research. This format combines the analysis of important critical and theoretical readings (by authors such as Adam Lifshey for Transpacific Studies, Boaventura de Sousa Santos for the Global South, or Pascale Casanova for World Literature), with the close reading of a series of primary texts central to the overall field of Global Hispanic Studies across different historical periods. Examples of these central works include literature of the Sephardic diaspora or written in Ladino, Transatlantic avant-garde poetics and networks (César Vallejo, Vicente Huidobro, Silvina Ocampo); Hemispheric Literature during the modernist period (José Martí, Gabriela Mistral), and the Cold War (Neruda, Ernesto Cardenal, Elena Garro); contemporary literature produced by various exiled, and immigrant or first-generation writers (Max Aub, Najat El Hachmi); cultural production related to the African Diaspora across time (cultural forms by Afro-descendant communities across Latin America, the poetry of Nicolás Guillén, and Raquel Ilobé); or the work of Sor Juana Inés de la Cruz, Miguel de Cervantes, or Roberto Bolaño as World Literature. Graduate students only. In Spanish.

Same as L38 Span 5031

Credit 3 units.

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### L14 E Lit 504 History of Prosody in English-Language Poetry

The seminar will trace the history of prosody in English from its Anglo-Saxon beginnings to the contemporary period, with particular emphasis on the role of prosody in variously shaping, reinforcing, and arguing with a poem's immediately apparent meaning.

Credit 3 units.

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### L14 E Lit 506 Practicum: Authoris and Archives

Credit 3 units.

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### L14 E Lit 508 Seminar in American Culture

Credit 3 units.

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**L14 E Lit 508A A Planetary Avant-Garde: Experimental Literature Networks and the Legacies of Iberian Colonialism**

This Hispanic Studies graduate seminar focuses on the literary and artistic period known as the historical avant-garde (1909-1930) with a global, planetary perspective in relation to the legacies of Iberian colonialism across the world. As a historical event closely intertwined with the global expansion of Western colonialism, capitalism, and industrialization during the early twentieth century, the historical avant-garde constitutes a rich period during which various transnational connections are articulated, experienced, and imagined across the world beyond a merely European or Anglo-American framework as it relates to the impact of Iberian colonialism in different regions of the globe. While providing a theoretical introduction to avant-garde and global modernist studies, with archive of primary sources related to the field of Hispanic Studies, as well as Lusophone Studies, our course will study instances of experimental literature networks emerging during the historical avant-garde across Western Europe, East Asia, West Africa, and the Americas. The course format thus aims to combine the analysis of important critical and theoretical readings across these sub-fields, with the close reading of a series of primary readings central to global avant-garde. Through the examination of the work of authors like Almada Negreiros and Fernando Pessoa (Portugal), Tarsila do Amaral and Oswald de Andrade (Brazil), Vicente Huidobro (Chile), Jose Garcia Villa and Angela Manalang Gloria (Philippines)-as well as theoretical readings by Laura Doyle, Gayatri Spivak, Marjorie Perloff, Peter Bürger, Dipesh Chakravarty, Bruno Latour, Caroline Levine, Benedict Anderson, and Tamar Herzog among others-this course will explore the interrelated aesthetic, linguistic, sociohistorical, and geopolitical dimensions of the emergence of a planetary avant-garde during the first three decades of the 20th century, as well as its various rearticulations in the 1960s and the contemporary period. Taught in English; Spanish reading proficiency required; for Graduate students only.

Same as L38 Span 508  
Credit 3 units.

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**L14 E Lit 510 Old Icelandic**

Credit 3 units.

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**L14 E Lit 5102 Medieval English Literature: Medieval Women's Writing**

Topics course in Medieval English literature.  
Same as L14 E Lit 4101

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

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**L14 E Lit 511 Seminar: The Middle Ages**

Credit 3 units.

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**L14 E Lit 5110 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.

Same as L14 E Lit 420

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

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**L14 E Lit 5111 Topics in American Literature: Popular Music and American Literature from Rag to Rap**

Same as L14 E Lit 423

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

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**L14 E Lit 5116 Topics in African-American Literature**

Hold for new hire

Same as L14 E Lit 4244

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

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**L14 E Lit 512 Seminar: The Middle Ages**

Credit 3 units.

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**L14 E Lit 5125 Topics in English and American Drama: 19th Century American Drama**

Varies from semester to semester.

Same as L14 E Lit 434

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

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**L14 E Lit 513 Seminar: The Renaissance**

Credit 3 units.

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**L14 E Lit 5131 Seminar: Renaissance Race Theory and Early Modern Culture**

Credit 3 units.

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**L14 E Lit 5132 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

Same as L14 E Lit 4471

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

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**L14 E Lit 514 Seminar: The Renaissance**

Credit 3 units.

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**L14 E Lit 515 Seminar: The 17th Century**

Credit 3 units.

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**L14 E Lit 5156 Selected English Writers I: Virginia Woolf: Novelist and Feminist**

Concentrated study of one or two major English writers, e.g., Spenser, Dickens, Blake, Yeats. Consult Course Listings.

Same as L14 E Lit 481

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

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**L14 E Lit 517 Seminar: The 18th Century**

Credit 3 units.

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**L14 E Lit 519 Seminar: The 19th Century**

Credit 3 units.

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**L14 E Lit 5199 Milton**

Major poems and prose works in relation to literary and intellectual currents of the 17th century.

Same as L14 E Lit 494

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

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**L14 E Lit 520 Seminar: British Romantic Poetry: A Workshop on Key Texts, Contexts, and Topics**

This seminar is designed both for the prospective scholar of Romanticism (the student who will make it central to intensive study in the major fields of 18th or 19th century literature) and for the reluctant or even resistant reader of Romantic poetry. Reading the major texts of the field, primary and secondary, we will investigate a term that

has always vexed even its enthusiasts-"Romanticism"- as it is defined, with particular focus on the so-called "Big Six" poets, in the second decade of the 21st century. Indeed, this workshop will enable graduate students in other fields (whether their principle genre is poetry or fiction) to situate "Romanticism" within today's curriculum, which means within other fields dominated by those "isms" (modernism and post-modernism, structuralism and post-structuralism) provoked by a sometimes (for the Romanticist) maddening certainty as to what "Romanticism" means, or meant, or indeed could mean. Students of early modernism are most welcome, as we consider the burden of the past inherited by the sometimes begrudging heirs of Spenser, Shakespeare, and Milton. You need not have encountered in previous graduate or undergraduate courses the major Romantic poets-William Blake, William Wordsworth, Samuel Taylor Coleridge, Percy Shelley, Lord Byron, and John Keats-in order to benefit from a workshop that will provide intensive instruction in the art and scholarship of reading the Romantic lyric, the Romantic narrative poem, and the hybrid forms of Blake's composite art or Byron's rollicking Don Juan as these forms emerged in Britain between 1770 and 1830. We will read together the definitive scholarship of the past century during the crescendo of the Romantic lyric poem as the definitive example of British literary achievement against which other periods and forms were measured, from Irving Babbitt's vitriolic attack to the field's anxious self-questioning, provoked by deconstruction, New Historicism, and cultural studies. Situating the still-canonical Romantic poet within a literary culture that openly embraced the oral forms of outsiders and the special contributions of women writers (who cultivated both sense and sensibility), a culture that was alert to the political debates undermining old certainties about sovereignty and the scientific developments of what Richard Holmes recently called in a celebrated work "the Age of Wonder," we will enlarge (as has the dominant scholarship in the field of British Romanticism) the sources and audiences that shaped the canonical Romantic poet. Our guiding question throughout the semester will be how to study, and teach, with fresh insights poets whose stature may already be shrinking, eclipsed by the very debates they themselves first provoked. Can there be an exceptional work of art in a democratizing era whose states of exception-revolutions in tastes, ethics, and political states-bind to, even as they put distance between, the contexts of the British Romantic Age and those of today's reader? Final projects will be encouraged that explore this question, either through intensive study of a single Romantic poet or within Romanticism or by locating the British Romantic poem within other fields of study.  
Credit 3 units.

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**L14 E Lit 521 Seminar: American Literature**

Credit 3 units.

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**L14 E Lit 523 The 20th Century**

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Credit 3 units.

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**L14 E Lit 5231 Seminar in American Literature**

Credit 3 units.

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**L14 E Lit 524 Seminar: 20th Century**

Credit 3 units.

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**L14 E Lit 5241 Seminar: Modernism**

Seminar topics vary according to semester offerings.

Credit 3 units.

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**L14 E Lit 5242 Seminar: Modernism and Postmodernism in American Literature**

Designed for future teachers preparing to offer survey courses in American Literature.

Credit 3 units.

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**L14 E Lit 525 Seminar in Minority Literary Traditions**

Credit 3 units.

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**L14 E Lit 527 Seminar in Comparative Literature**

Same as L16 Comp Lit 527

Credit 3 units.

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**L14 E Lit 528 Readings in American Literature and Culture**

For Graduate Students Only. Readings in American Literature and Culture which will vary by semester.

Credit 3 units.

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**L14 E Lit 529 Seminar in Cultural Theory**

Graduate-level seminar. Topics vary by semester.

Same as L21 German 529

Credit 3 units.

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**L14 E Lit 530 Seminar: Medieval Dissertation**

Credit 3 units.

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**L14 E Lit 5301 Seminar: Medieval Dissertation II**

Seminar in Medieval Studies. Only open to Graduate Students.

Credit 3 units.

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**L14 E Lit 531 Seminar: Contemporary Irish Poetry: Literary Tradition, Postcolonial States, and Postmodern Subjects**

In readings of poets, both the particular contexts that have shaped what is now called a second Irish literary renaissance and the larger questions of how Irish poems from both sides of the border that still partitions the island may be read in relation to the ideologies of nation, gender, and the global marketplace.

Credit 3 units.

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**L14 E Lit 5491 Feminist Literary and Cultural Theory**

This course provides a historical overview of feminist literary and cultural theories since the 1960s and 70s, acquainting students with a diversity of voices within contemporary feminism and gender studies. Readings will include works of French feminism, Foucault's History of Sexuality, feminist responses to Foucault, queer (LGBTQ+) theory, postcolonial and decolonial feminism, feminist disability theory, and writings by US feminists of color (African-American, Asian-American, Latina, Native-American). The reading list will be updated each year to reflect new developments in the discipline. We will approach these readings from an intersectional and interdisciplinary perspective, considering their dialogue with broader sociopolitical, cultural, and philosophical currents. By the end of the course, students are expected to have gained a basic knowledge of the major debates in feminist literary and cultural studies in the last 50 years, as well as the ability to draw on the repertoire of readings to identify and frame research questions in their areas of specialization. The class will be largely interactive, requiring active participation and collaborative effort on the part of the students. Students will be encouraged to make relevant connections between the class readings, everyday social and political

issues, and their own research interests. NOTE: This course is in the core curriculum for the Women, Gender, and Sexuality Studies graduate certificate. Prerequisite: advanced course work in WGSS or in literary theory (300 level and above) or permission of the instructor. Same as L77 WGSS 419  
Credit 3 units. A&S IQ: HUM, SC, SD Arch: HUM Art: HUM EN: H

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**L14 E Lit 5492 Shakespeare and Performance**

How were Shakespeare's plays performed in their own day--in the Globe theater, with boy actors, and with very short rehearsal times? How, for the actor, did performance work on the outdoor stage, with the Globe's wide and deep acting platform and its intimate relationship to the audience? How might one stage Shakespeare today in an outdoor environment without lighting and with minimal sets, and with the capacity to move easily from one outdoor venue to another? From what social types in Renaissance England--such as merchants, prostitutes, aristocrats, constables, beggars, and princes--did Shakespeare draw? How can evolving ideas about race, gender, and sexuality inform the way we perform Shakespeare today? Addressing these questions and others, the course weaves together performance and literary, critical, and historical study. Topics include blank verse, performing Shakespeare's prose, playing with figures of speech, working the Globe stage, engaging an outdoor audience, acting from a written "part" rather than an entire script, performing types, exploring Shakespeare's sources as performance alternatives, making Shakespeare new--and more. Students will rehearse and perform sonnets, scenes, and monologues based on social figures from Shakespeare's England. The course assumes a willingness to perform but not specialized acting training.

Same as L15 Drama 4692  
Credit 3 units. A&S IQ: HUM EN: H

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**L14 E Lit 551 Methods of Literature Study: Cultural Pluralism: From Modernity to Globalization**

The seminar deals with recent theories of Modernism, Postmodernism, New Historicism, Multiculturalism, and Postcolonialism. We will read and discuss books and articles by Calinescu, Lyotard, Hutcheon, Greenblatt, Taylor, Habermas, Ashcroft/Tiffin, and Grossberg/Nelson/Treichler. Readings in English. Prerequisite: graduate standing 6 units of literature, or permission of instructor.

Same as L16 Comp Lit 550  
Credit 3 units.

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**L14 E Lit 560 Literary Pedagogy**

Permission required by the Department.  
Credit 3 units.

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**L14 E Lit 561 Seminar: Literary Forms and Modes**

Graduate Seminar: Topics vary  
Credit 3 units.

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**L14 E Lit 5621 Craft of Fiction**

In her introduction to Halldor Laxness's novel *Under the Glacier*, Susan Sontag says, "Narratives that deviate from [the] artificial norm" of realist fiction "and tell other kinds of stories, or appear not to tell much of a story at all...still, to this day, seem innovative or ultraliterary or bizarre," suggesting they "occupy the outlying precincts of the novel's main tradition," and it is with some of these Martian fictions that this class will be concerned. Deviants we'll be reading: Djuna Barnes, Rikki Ducornet, Kate Bernheimer, Jaimy Gordon, Kathryn Davis, and other such lady heteroclitics. You'll be asked to produce aberrant fictions of your own. Cross-dressers welcome. Craft class for Graduate Students only.  
Credit 3 units.

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**L14 E Lit 563 Literary Criticism**

Credit 3 units.

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**L14 E Lit 5631 Modeling Interdisciplinary Inquiry**

Credit 4 units.

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**L14 E Lit 564 Science Studies Literary Studies**

Graduate level Seminar for Graduate Students only  
Credit 3 units.

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**L14 E Lit 565 Theorizing the Multitude**

Figures of multitude, mixture, and hybridity have gained increasing currency among politically-oriented critics over the last fifteen years or so. This class examines some of the recent theorizations of multitude and its allied concepts, mixture and hybridity, from the perspective of their origins in seventeenth-century philosophy. Readings are likely to include selections from Benedict de Spinoza, Thomas Hobbes, John Locke, Homi Bhaba, Antonio Negri, and Giorgio Agamben. Our goal is to gain a perspective on the paradigm that currently drives some of the most original research in literary and cultural studies.

Credit 3 units.

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**L14 E Lit 5651 Seminar**

Graduate seminar for graduate students only. Varied Topics.  
Credit 3 units.

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**L14 E Lit 566 Ethics of Literature**

Graduate Seminar limited to Graduate Students on the ethics of literature.

Credit 3 units.

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**L14 E Lit 567 Topics in Advanced Theory--Theory of the Novel**

The novel has received a sizable share of critical energy. What is it? Where did it come from? How did it develop? What are its ideological tendencies? What are its characteristic preoccupations? In this course we will read a range of influential writings on the novel's origins and development, its defining form and content. These writings will be considered within their own critical contexts (feminist, Marxist, structuralist, etc.) and within the specific historical contexts out of which the novel emerged (shifts in class and gender formation, the development of modern conceptions of the self, the material production of the book). Several novels from the 18th and 19th century will form the basis of our application of theory to text, from methodological abstraction to reading experience, among them, PAMELA, WAVERLEY, and JANE EYRE.

Credit 3 units.

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**L14 E Lit 570 Seminar: Old English: Beowulf, Gawain, and Piers Plowman: Alliterative Poetry in Medieval Britain**

Some of the greatest poems ever written in English "Beowulf, Sir Gawain and the Green Knight, Piers Plowman" were composed in alliterative meter, which was the staple poetic form of Old English, was revived in the fourteenth and fifteenth centuries, but became obsolete during the sixteenth century. This course will read alliterative poems: the three works listed in the title, and several others from Old and Middle English (and Middle Scots too); students may use specific translations (Heaney's *Beowulf*, Tolkien's *Gawain*, Donaldson's *Piers*) but are encouraged and expected to become familiar with the original language, style and sound of these poems. We shall study alliterative poetry historically as well as critically: who wrote it, and who read it? Why was it revived in later medieval England, and from what sources? Given the quality of the later works, why did the form die out? We shall

think about historical memory and archive, reading communities and literary culture/s. So the course models questions about understanding (and imagining) the literary production of a distant past, and offers the intense and often unexpected pleasures of reading it.  
Credit 3 units.

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**L14 E Lit 572 Seminar: Old English Poetry**

Credit 3 units.

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**L14 E Lit 574 Middle English**

Credit 3 units.

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**L14 E Lit 575 Seminar: English Linguistics**

Credit 3 units.

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**L14 E Lit 580 Directed Reading**

Permission required by the department.  
Credit variable, maximum 6 units.

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**L14 E Lit 590 Research**

Credit variable, maximum 9 units.

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**L14 E Lit 883 Master's Continuing Student Status**

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**L14 E Lit 884 Doctoral Continuing Student Status**

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**L14 E Lit 885 Master's Non-Resident**

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**L14 E Lit 886 Doctoral Non-Resident**

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## Writing

Visit online course listings to view semester offerings for L13 Writing.

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**L13 Writing 500 Independent Study**

Independent study in creative or expository writing. Prerequisites: junior standing and permission of the department. Students proposing projects in fiction or poetry must submit writing samples for approval of the faculty members directing the work. Projects in expository writing must be described in detailed prospectuses and approved by the faculty members directing the work and by the director of undergraduate studies. Credit/No Credit only.  
Credit variable, maximum 6 units.

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**L13 Writing 503 Publishing Internship -- Dorothy, a publishing project**

Dorothy, a publishing project -- a nationally acclaimed independent press publishing works of innovative fiction -- offers a one-year internship for an MFA student in creative writing. Students can apply in the spring of their first year to begin the internship the following fall. The intern chosen will work directly with Danielle Dutton, the press's editor, on mutually agreed upon projects that take into account the intern's interests and strengths. In general, however, the internship is designed to give students a wide range of experience with literary publishing and so will likely involve a mix of editorial tasks (e.g., reviewing submissions, writing reader's reports, copyediting manuscripts in layout), marketing, design, and book production and distribution. The intern will also have opportunities to represent the press publicly, including at the annual AWP conference (travel and

hotel expenses will be covered), and the intern's name will appear on the press's masthead. Interested students should submit a letter of application and CV to Professor Dutton (ddutton@wustl.edu) and Program Director David Schuman (dschuman@wustl.edu) no later than March 15 of the spring semester of their first year. Prerequisite: Completion in good standing of the first year of the MFA in Creative Writing program and accepted application.  
Credit 1 unit.

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**L13 Writing 515 Graduate Seminar in Poetry**

For Graduate Students only.  
Credit 3 units.

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**L13 Writing 520 Fiction Workshop**

Open only to students in The Writing Program, and to other graduate students in English with submission and approval of writing samples.  
Credit 3 units.

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**L13 Writing 521 Seminar**

Credit 6 units.

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**L13 Writing 5210 Craft of Fiction**

A literature/creative writing hybrid course; students will read a number of contemporary historical fictions--an increasingly important and innovative genre--and then write one of their own.  
Same as L13 Writing 431  
Credit 3 units. Arch: HUM Art: HUM EN: H

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**L13 Writing 522 Poetry Workshop**

Credit 6 units.

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**L13 Writing 523 Creative Nonfiction Workshop**

Open only to nonfiction students in the MFA Writing Program.  
Credit 6 units.

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**L13 Writing 524 Playwriting Workshop**

Credit 3 units.

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**L13 Writing 524C Seminar: The Archive in Theory and Practice: Archival Fiction, Docupoetics, and Critical Fabulations**

Same as L14 E Lit 524  
Credit 3 units.

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**L13 Writing 525 History of Prosody in English-Language Poetry**

The seminar will trace the history of prosody in English from its Anglo-Saxon beginnings to the contemporary period, with particular emphasis on the role of prosody in variously shaping, reinforcing, and arguing with a poem's immediately apparent meaning.  
Credit 3 units.

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**L13 Writing 530 Craft of Fiction: The Novel**

Credit 3 units.

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**L13 Writing 531 Craft of the Novella**

An endeavor to define what a novella might be (longer than a short story and shorter than a novel), how the form has evolved, and what problems and authority might be particular to it.  
Credit 3 units.

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**L13 Writing 5310 The Craft of Poetry: The Prose Poem**

This course is for writers who wish to study long-form poetic composition and book arrangement. The major assignment will be to compose a poem or poetic sequence of considerable length. Gwendolyn Brooks ("The Anniad") and Theresa Hak Kyung Cha ("Dictee") will be chief among our guides. We will study how poets arrange their books, and we will also make a brief foray into the material history of the book. Texts by Rosa Alcalá, John Ashbery, Daniel Borzutzky, Barbara Guest, Lyn Hejinian, Lorine Niedecker, Alice Notley, George Oppen, Ed Roberson, Brian Teare, and Simone White will also be included. This course counts toward the creative writing concentration. Prerequisite: L13 322.  
Same as L13 Writing 432  
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

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**L13 Writing 532 First Books, Inside and Out**

Literary publishing is in a period of rapid change. It's hard to say where the future of the book itself—much less your own first book—lies. And first books do present a unique set of challenges. In this class, we'll read recent first books of poetry, fiction, and creative nonfiction—talking not only about what each is doing, but also, via an interview with its author, the book's journey from inception through publication. To complement the authors' perspectives, we'll also have several visits or interviews with different literary editors. This is not a class on how to get published per se; we will be as interested in the publisher's challenges as the writer's. To that end, we'll ask why books get written and published the way they do; we'll attend to the diversity of interests and priorities each writer, book, and publishing alternative presents. In talking about different literary communities and the idea of community in general, we will also consider the state of book reviewing; each of you will write short reviews of the books we read and, then, a final review of an additional recent first book of your choosing (the hope being that you might submit this review for publication). You'll also be asked to give a presentation on a publisher (or aspect of publishing) and, in the final weeks, to present your own writing to the class. We'll discuss your work in terms of what's there on the page and also where it might go, how it might grow, how and why it might become your own first book.  
Credit 3 units.

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**L13 Writing 5400 Topics: Craft of the Literary Magazine**

Composition topics course -- offerings will vary from semester to semester.  
Same as L13 Writing 4131  
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

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**L13 Writing 541 Craft of Poetry**

Credit 3 units.

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**L13 Writing 5520 Craft of Creative Nonfiction**

Credit 3 units.

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**L13 Writing 5621 Craft of Nonfiction**

Credit 3 units.

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**L13 Writing 590 Directed Writing: Thesis**

Credit variable, maximum 3 units.

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**L13 Writing 591 Directed Writing: Thesis: Fiction**

Open only to students in the Writing Program. A tutorial for students writing a fiction thesis.  
Credit 3 units.

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**L13 Writing 592 Directed Writing: Thesis: Poetry**

Open only to students in the Writing Program. A tutorial for students writing a poetry thesis.  
Credit 3 units.

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**L13 Writing 593 Directed Writing: Thesis: Creative Nonfiction**

Open only to students in the Writing Program. A tutorial for students writing a creative nonfiction thesis.  
Credit 3 units.

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**L13 Writing 883 Masters Continuing Student Status**

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**L13 Writing 885 Masters Non-Resident**

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