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.

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

Faculty

Chair

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

Endowed Professors

Gerald L. Early (https://english.wustl.edu/people/gerald-early/)
Merle Kling Professor of Modern Letters
PhD, Cornell University

Vincent Sherry (https://english.wustl.edu/people/vincent-sherry/)
Howard Nemerov Professor in the Humanities
PhD, University of Toronto

Professors

Mary Jo Bang (https://english.wustl.edu/people/mary-jo-bang/)
MFA, Columbia University

Joseph Loewenstein (https://english.wustl.edu/people/joe-loewenstein/)
PhD, Yale University

William J. Maxwell (https://english.wustl.edu/people/william-j-maxwell/)
PhD, Duke University

Anca Parvulescu (https://english.wustl.edu/people/anca-parvulescu/)
PhD, University of Minnesota

Carl Phillips (https://english.wustl.edu/people/carl-phillips/)
MA, Boston University

Wolfram Schmidgen (https://english.wustl.edu/people/wolfram-schmidgen/)
PhD, University of Chicago

Rafia Zafar (https://english.wustl.edu/people/rafia-zafar/)
PhD, Harvard University

Associate Professors

Guinn Batten (https://english.wustl.edu/people/guinn-batten/)
PhD, Duke University

J. Dillon Brown (https://english.wustl.edu/people/j-dillon-brown/)
PhD, University of Pennsylvania

Danielle Dutton (https://english.wustl.edu/people/danielle-dutton/)
PhD, University of Denver

William McKelvy (https://english.wustl.edu/people/william-mckelvy/)
PhD, University of Virginia

Edward McPherson (https://english.wustl.edu/people/edward-mcpherson/)
MFA, University of Minnesota–Twin Cities

Melanie Micir (https://english.wustl.edu/people/melanie-micir/)
PhD, University of Pennsylvania

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

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

Assistant Professors

Ama Bemma Adwetewa-Badu (https://english.wustl.edu/people/ama-bemma-adwetewa-badu/)
PhD, Cornell University

G’Ra Asim (https://english.wustl.edu/people/gra-asim/)
MFA, Columbia University

Chris Eng (https://english.wustl.edu/people/chris-eng/)
PhD, City University of New York

Gabrielle Kirilloff (https://english.wustl.edu/people/gabrielle-kirilloff/)
PhD, University of Nebraska–Lincoln
Sarah Weston  
PhD, Yale University

Teaching Professors

Jennifer Arch (https://english.wustl.edu/people/jennifer-arch/)  
PhD, Washington University
Amy Pawl (https://english.wustl.edu/people/amy-pawl/)  
PhD, University of California, Berkeley

Senior Lecturers

Bethany Daniels (https://english.wustl.edu/people/bethany-daniels/)  
MA, University of Missouri–St. Louis
Erin Finneran (https://english.wustl.edu/people/erin-finneran/)  
PhD, Washington University
Phil Maciak (https://english.wustl.edu/people/phillip-maciak/)  
PhD, University of Pennsylvania
Heather McPherson (https://english.wustl.edu/people/heather-mcpherson/)  
MFA, University of Minnesota Twin Cities
Stephanie Pippin (https://english.wustl.edu/people/stephanie-pippin/)  
MFA, Washington University
Martin Riker (https://english.wustl.edu/people/martin-riker/)  
PhD, University of Denver

Writers-in-Residence

Kathryn Davis (https://english.wustl.edu/people/kathryn-davis/)  
BA, Goddard University
Kathleen Finneran (https://english.wustl.edu/people/kathleen-finneran/)  
BA, Washington University
Niki Herd (https://english.wustl.edu/people/niki-herd/)  
PhD, University of Houston
Marshall Klimasewiski (https://english.wustl.edu/people/marshall-klimasewiski/)  
MFA, Bowling Green State University

Director of Creative Writing Program

David Schuman (https://english.wustl.edu/people/david-schuman/)  
MFA, Washington University

Professors Emeriti

Miriam Bailin  
PhD, University of California, Berkeley

Wayne Fields  
Lynne Cooper Harvey Chair Emeritus in English  
PhD, University of Chicago

David Lawton  
FAAH, PhD, University of York

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

Robert Milder (https://english.wustl.edu/people/robert-milder/)  
PhD, Harvard University

Vivian Pollak  
PhD, Brandeis University

Carter C. Revard  
PhD, Yale University

Richard Ruland  
PhD, University of Michigan

Daniel Shea  
PhD, Stanford University

Gary Wihl  
PhD, Yale University

Steven Zwicker  
PhD, Brown University

Majors

The Major in English Literature

Units required: 30

Prerequisites:

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>E Lit 2151</td>
<td>Literature in English: Early Texts and Contexts</td>
<td>3</td>
</tr>
<tr>
<td>E Lit 2152</td>
<td>Literature in English: Modern Texts and Contexts</td>
<td>3</td>
</tr>
</tbody>
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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) One course centered on either global or minority literatures

For new majors beginning Fall 2021, at least one 300- or 400-level literature course must be taken in one of the following areas:

- **Global literatures** in English, defined as the Anglophone literatures of Africa, the Caribbean, South Asia, and other non-British or non-U.S. territories; or
- **Minority literatures** of the United States or the United Kingdom, which include Anglophone African American, Asian American, Native American, Latinx, and Black British writing.

Each semester, official course listings will designate the courses selected by the English Department Curriculum Committee that may be chosen to meet this requirement. Courses applied to this requirement may also satisfy other English major requirements involving historical range (requirement 2) and the need to complete two 400-level courses (requirement 4).

4) 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 School of Continuing & Professional Studies and/or Summer School courses may count toward the 24 units required. These selections require English department approval.
- **Study abroad** students are expected to complete the 200-level core 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 advisors regarding the fulfillment of major requirements.

5) 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.

Concentration in Publishing

There is the option of completing an English major with a publishing concentration. To complete this concentration, students must take five courses, including three core courses and two electives. The three core courses are E Lit 224 Publishing: History and Contexts, Writing 360 The Art of Publishing, and Writing 333 Copyediting. The electives can be drawn from a range of approved courses both within and outside of the English department. 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 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 request transfer approval from the director of undergraduate studies.

**Minors**

**The Minor in English**

**Total units required:** 15

**Required courses:**
Visit online course listings to view semester offerings for English Language and Literature bulletin.wustl.edu/undergrad/artsci/writing/#courses

English Composition

For courses in English Composition, please visit the Writing [http://bulletin.wustl.edu/undergrad/artsci/writing/#courses] page.

English Language and Literature

Visit online course listings to view semester offerings for L14 E Lit [https://courses.wustl.edu/CourseInfo.aspx?sch=A&S&dept=L14&crsid=14].
L14 E Lit 160 First-Year Seminar: Immigrants and Exiles

Literature has traditionally been a welcoming space for people who, by choice or history, do not fit easily in the mainstream of community life. The widespread changes and upheavals of the last century have vastly expanded the ranks of such people, accelerating the processes of immigration and exile while fundamentally altering traditional notions of home and belonging. This course will examine fiction by writers such as Jhumpa Lahiri, Albert Camus, Jean Rhys, Franz Kafka, and Teju Cole, who write from and about the position of “outsider,” exploring what such texts have to say about living in an unsettled, diasporic modern world - a world in which real belonging seems an increasingly elusive goal. In reading these texts, we will investigate how their authors have portrayed the journeys, hopes, and hardships of dislocation and alienation, as well as the role literature might play in creating a sense of community for immigrants, refugees, and people living in various forms of exile. Course is for first-year, non-transfer students only.


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.


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 L33 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

How did what we now call English literature emerge? How did such literary activity reflect the world, and how did the world shape this writing? How can literature help us understand the history of art, race, religious identity and sectarian conflict, nations and empires, gender, sexuality, and class? We will address these questions by studying the early history of literature in English, from the Middle Ages through the late 18th century, as well as the tools, vocabularies, and critical practices of contemporary literary studies. We will learn about the material forms of English literature (manuscript, print, and performance traditions) as well as major poetry and prose forms (e.g., sonnet, epic, blank verse, romance, letter, slave narrative). In addition to Geoffrey Chaucer, William Shakespeare, John Milton, and Ignatius Sancho or Olaudah Equiano, the syllabus may include authors and texts such as "Beowulf," "Sir Gawain and the Green Knight," Julian of Norwich, Edmund Spenser, Margaret Cavendish, Aphra Behn, Daniel Defoe, and Eliza Haywood. Note: This course satisfies one of the two 200-level requirements for the English major.


L14 E Lit 2152 Literature in English: Modern Texts and Contexts

What is modern English literature, and how do we tell its story? Is it a succession of literary movements from romanticism to realism to modernism and beyond? Is it a canon of classic texts to survey? Is it a sustained critique of that canon's exclusions, a recentering of accounts of modernity? It is, in fact, all of the above. In this course, we will introduce students to the central themes, forms, and forces that have shaped the history of English-language literature from the late 18th century to the present, as well as to the tools, vocabularies, and critical practices of contemporary literary studies. Throughout, we will encounter fiction, poetry, drama, and creative nonfiction from Britain and the United States, along with African, Caribbean, or other global literatures in English. Authors studied may include William Wordsworth, Phillis Wheatley, Jane Austen, Charlotte Brontë, Frederick Douglass, Oscar Wilde, T.S. Eliot, Virginia Woolf, Claude McKay, Samuel Beckett, James Baldwin, Wole Soyinka, Toni Morrison, Ngugi wa Thiong'o, and Zadie Smith. Note: This course satisfies one of the two 200-level requirements for the English major.


L14 E Lit 224 Publishing: History and Contexts

This course offers a broad introduction to book publishing, with the goal of establishing an understanding the larger issues facing publishing today, as well as the historical and cultural contexts that informs these issues. We will look at both multiple types of book publishing, with a general emphasis on contemporary Anglophone trade publishing, and will have frequent class visits (via Zoom) by professionals from different sectors of the publishing community. This course will count for one of the core requirements of the forthcoming Publishing Concentration.


L14 E Lit 250 Sophomore Seminar

Topic will vary by semester.


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.


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.

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 unified 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 (meanings, fictions set in periods prior to the authors’ births, and sometimes incorporating real historical events or figures) are covered. Credit 3 units. EN: H

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

L14 E Lit 305W Fabricating Lives
The premise of this writing-intensive course is that autobiography is not a straightforward narrative of the past but a conscious shaping of life into a meaningful design. Credit 3 units.

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

L14 E Lit 306 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 Unknowning 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. A&S IQ: HUM 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 Arch: HUM BU: HUM

L14 E Lit 3071 Caribbean Literature in English
Rumi! 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 Arch: HUM Art: HUM BU: HUM EN: H

L14 E Lit 3075 The American Radical Novel: Literature Versus Inequality
This course is intended to help students reckon knowledgeably, imaginatively, and articulate 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
L14 E Lit 308 Topics in Asian American Literature: Identity and Self-image
Topics in Asian American literature which will vary from semester to semester.
Credit 3 units. A&S IQ: HUM, SD Arch: HUM 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 L38 AMCS 3081
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

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

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

L14 E Lit 311W Electronic Poetry
The primary focus in this writing-intensive course is to look at every possible kind of electronic poetry we can come up with in order to evaluate it as poetry.
Credit 3 units. BU: HUM

L14 E Lit 312 Introduction to Digital Humanities
It is a truism that computers have changed our lives and the way we think and interact. But in fact systematic efforts to apply current technologies to the study of history and culture have been rare. This course will enable students to consider how these technologies might transform the humanities. We will explore the various ways in which ideas and data in the humanities can be represented, analyzed, and communicated. We will also reflect on how the expansion of information technology has transformed and is continuing to transform the humanities, both with regard to their role in the university and in society at large. Readings and classwork will be supplemented by class presentations and a small assigned group project.
Same as L93 IPH 312
Credit 3 units. A&S IQ: HUM, WI Arch: HUM Art: HUM BU: HUM EN: H

L14 E Lit 3121 The Medieval Romance
The romance grows out of the epic: how we get from the fall of Troy to the fall of Troilus. Readings from Vergil’s Aeneid to Sir Gawain and the Green Knight.
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM EN: H

L14 E Lit 3122 Topics in Literature: Heroes and Lovers
We read Beowulf, Sir Gawain and the Green Knight, Chaucer’s Troilus and Criseyde, The Mabinogion, The Tain, Margery Kempe and Malory’s Morte d’Arthur.
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM EN: H

L14 E Lit 312C Introduction to Digital Humanities
This course will enable students to consider how these technologies might transform the humanities. We will explore the various ways in which ideas and data in the humanities can be represented, analyzed, and communicated. We will also reflect on how the expansion of information technology has transformed and is continuing to transform the humanities, both with regard to their role in the university and in society at large. Readings and classwork will be supplemented by class presentations and a small assigned group project.
Same as L93 IPH 3123
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L14 E Lit 312W Topics in English and American Literature: End of the Century: American Culture in the 1990s
Starting with Alan Bloom’s The Closing of the American Mind, a book that helped re-ignite the Culture Wars, this course will consider the debates and problems that pervaded American culture during the 1990s. From the end of the Cold War to the sexual scandals that rocked Bill Clinton’s presidency, from the emergence of the Internet to the rise of grunge and rap, the 1990s were a time of vast change in American culture. It was a period when we, as a nation, reconsidered the legacy of the 1960s, the Reagan revolution, and the end of the Cold War, a time of economic expansion and cultural tension. In our consideration of this period, we will take a multidisciplinary 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 and The Cohen brothers’ The Big Lebowski) to 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 in the years between the fall of the Berlin Wall and the terrorist attacks of September 11th, 2001, and consider how literary texts imagined this period of American history.
Credit 3 units. A&S IQ: 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
L14 E Lit 313W Bots, Drones, and Cyborgs: Being Human in the Age of Intelligent Machines
We live in a world where not only our access to information, but our social interactions, and bodily autonomy are increasingly mediated by-surveilled, analyzed, facilitated, enhanced-by technology. This course will ask what it means to be human in an age of intelligent machines. What happens to our notions of individuality, autonomy, and political subjecthood when domains or categories once thought exclusively to be the preserve of humanity-language, emotion, complex information processing (playing chess, or driving cars, for example)-are increasingly threatened, replicated, and extended by technology? We will cover a range of science fiction texts including Karel Capek’s play Rossum’s Universal Robots, Isaac Asimov’s I, Robot, Philip K. Dick’s Do Androids Dream of Electric Sheep, and William Gibson’s Neuromancer along with works of speculative fiction such as Aldous Huxley’s Brave New World and Margaret Atwood’s The Handmaid’s Tale and the Sun along with films such as Blade Runner and The Matrix. We’ll juxtapose these cultural representations of artificial intelligence with emerging philosophical and scientific discussions to ask to what extent the fundamental ways AI continues to redefine the boundaries of the “human” as a category.
Credit 3 units. A&S IQ: HUM EN: H

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

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

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

L14 E Lit 3161 Topics in English and American Lit
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L14 E Lit 316W Topics in American Literature: Girls’ Fiction
Topic varies. Writing-intensive.
Credit 3 units. A&S IQ: HUM, WI Arch: HUM Art: HUM BU: HUM EN: H UCOL: ENL

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

L14 E Lit 317W Topics in English and American Literature
Selected topics vary from semester to semester. Writing-intensive.
Credit 3 units. A&S IQ: HUM, WI BU: HUM EN: H

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

L14 E Lit 3191 Contemporary American Women Poets
An introduction to the work of contemporary American poets who are women; extensive reading of both poetry and prose. Readings include the work of poets such as Bishop, Rich, Plath, Sexton, Clampitt, Gluck, Moss, Graham, Howe, Dove, Oliver, Forche, Lauterbach.
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM

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

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

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

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

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

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

L14 E Lit 3227 Devising, Adaptation and Docudrama
This course explores three ways of theatre-making that have revolutionized the contemporary stage: devising (a collaborative process emphasizing physical techniques to realize ideas), adaptation (the transposition of a narrative from one mode to another), and docudrama (the self-conscious staging of history through the assemblage of documentary records). Beginning with a focus on the current “postdramatic theatre” and the 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}

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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, Sarraute, 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
**English (12/11/23)**

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

**L14 E Lit 340W The American Novel: Split and Hybrid American Identities**
Examination of the struggle to form an enabling identity for author, characters and text against the divisive pressures of family and society. Credit 3 units. A&S IQ: HUM, WI BU: BA, HUM EN: H

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

**L14 E Lit 343 Two Cultures: Literature and Science**
The relation between biology and literature as it has been examined and expressed in poetry, fiction and nonfiction of the past two centuries. Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

**L14 E Lit 344W Writing About Performance**
In this writing-intensive course, students develop critical strategies for writing about theatre and other performance events, in the present and in a range of historical periods. Credit 3 units. BU: HUM

**L14 E Lit 3451 Topics in American Literature**
Emerging in American films most forcefully during the 1940s, film noir is a cycle of films associated with a distinctive visual style and a cynical worldview. In this course, we explore the sexual politics of film noir as a distinctive vision of American sexual relations every bit as identifiable as the form's stylized lighting and circuitous storytelling. We explore how and why sexual paranoia and perversion seem to animate this genre and why these movies continue to influence "neo-noir" filmmaking into the 21st century, even as film noir's representation of gender and sexuality is inseparable from its literary antecedents, most notably, the so-called "hard-boiled" school of writing. We read examples from this literature by Dashiell Hammett, James Cain, Raymond Chandler and Cornell Woolrich, and discuss these novels and short stories in the context of other artistic and cultural influences on gendered power relations and film noir. We also explore the relationship of these films to censorship and to changing post-World War II cultural values. Films screened in complete prints or in excerpts include many of the following: The Maltese Falcon, Double Indemnity, Murder My Sweet, Phantom Lady, Strangers on a Train, The Big Sleep, The Killers, Mildred Pierce, The High Wall, Sudden Fear, The Big Combo, Laura, The Glass Key, The Big Heat, Kiss Me Deadly, The Crimson Kimono, Touch of Evil, Alphaville, Chinatown, Tooi Driver, Devil in a Blue Dress, The Bad Lieutenant and Memento. Required screenings. Same as LS3 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 N'gugi wa Thiong'o. The course will interrogate how literature could be said to help consolidate Empire as well as ways in which it might function as rebellion against imperial power, with a view toward teasing out the problematics of race, gender, language, nationalism, and identity that postcolonial texts so urgently confront. This course may fulfill the global or minority literatures requirement for students who declare an English major in the fall 2021 semester and beyond. Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: HUM EN: H

**L14 E Lit 3522 Topics in Literature: Passing: Identities Lost and Found**
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**
Credit 3 units.

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

**L14 E Lit 3527 Blacks and Jews in America**
Credit 3 units. A&S IQ: HUM, SC, SD Arch: HUM Art: HUM 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 decreed Christmastime slave games in his Narrative. This course will examine literary depictions of black athletes-in novels, memoirs, essays, and poems-in order to better understand the cultural significance of sportsmen and women in the African American struggle for equality, from abolitionism to the "Black Lives Matter" movement. 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 L38 AMCS 352A

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

L14 E Lit 3531 Selected English and American Writers

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

L14 E Lit 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 applied to English-language literature; to significant conceptual and historical debates about literary and cultural theory; and to the keywords used in these debates. Students will learn how to write and speak about theoretical texts and how to recognize the theoretical assumptions that underlie acts of literary interpretation. Theoretical approaches to be 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; affect theory; neurocognitive approaches; and disability studies. This course fulfills the literary theory requirement for the English major; no substitutions will be permitted. In order to preserve necessary seats for English majors, the course will be enrolled through the wait list.

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

L14 E Lit 357 The Art of Poetry

Techniques of poetry, considered theoretically and practically in relation to problems of form and significance: meter, rhyme, image, metaphor, stanzaic patterns and others.

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

L14 E Lit 3571 20th-Century Poetry

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

L14 E Lit 358 Studies in Short Fiction

Study of the work of four novelists who also were fascinated by shorter forms throughout their careers: D.H. Lawrence, Joseph Conrad, Henry James and William Faulkner. The course is concerned with the variety of forms their work takes as it is shaped by the very individual visions of each.

Credit 3 units. Art: HUM BU: HUM

L14 E Lit 3581 Historical and Comparative Linguistics

Historical linguistics focuses on how languages change over time. Comparative linguistics focuses on their similarities and differences. In this course we trace some of the differences and changes in sound (phonetics and phonology), word formation (morphology), sentence structure (syntax), and meaning (semantics). Topics include linguistic universals, the structural and genetic classification of languages, the techniques of reconstructing proto-languages, and the causes of language change. Examples from Indo-European languages (for example, Greek, English, and Spanish) and from Native American languages (for example, Quechua and Mayan) are emphasized. Prerequisite: Ling 170D.

Same as L44 Ling 320

Credit 3 units. A&S IQ: LCD, SSC Arch: SSC Art: SSC 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 358 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 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 EN: H

L14 E Lit 363 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 Arch: 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 Arch: HUM Art: HUM 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 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.

L14 E Lit 369 Reading Sex in Premodern England

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

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

L14 E Lit 370 The Age of Victoria

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

Credit 3 units. Art: HUM BU: HUM

L14 E Lit 371 The Age of Chaucer

Study of the ways in which literature and history interplay between 1340 and 1400. Literary texts include works by Chaucer, Langland, the Pearl Poet and anonymous composers of songs, dream visions, romances, satires, debates and low stories; attempts to move from these to theoretical and over into historical texts, alienating where necessary and translating where possible.

Credit 3 units. Art: HUM BU: HUM

L14 E Lit 372 The Age of Tennyson, Matthew Arnold, Lewis Carroll, Dickens, George Eliot, John

L14 E Lit 372 The Renaissance

Major texts of the European Renaissance examined to set English literary achievement in a continental context. Among authors studied: Petrarch, Castiglione, Erasmus, More, Luther, Wyatt, Rabelais, Montaigne, Shakespeare, Spenser, Jonson, Milton. Prerequisite: 6 units of literature, junior standing or permission of instructor.

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

L14 E Lit 3725 Topics in Renaissance Literature

Topics course in Renaissance Literature.

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

L14 E Lit 3731 Writing and the Representation of Pain

Writing-intensive course on the representation of pain at every level, from private suffering to public policy. Course reader consists of examples of or extracts from a diversity of materials: the Bible and Ovid, medieval religious lyric, saints’ lives, visions of hell and damnation, descriptions of visionary illness; Freud’s Anna O, Kafka’s In the Penal Colony, Wilde’s The Nightingale and the Rose, Woolf’s On Being Ill, Artaud and the Theater of Cruelty; autobiographical and other writings by Susan Sontag and Inga Clendinnen; theory by Bataille, Deleuze, Derrida and Elizabeth Grosz; work on pain by Leder, Morris, Rey and others; poetry by Anne Sexton, Sylvia Plath, Gwen Harwood, Alan Jenkins and others. We also read Elaine Scarry’s The Body in Pain and two recent novels: Andrew Miller’s Ingenious Pain and Manil Suri’s The Death of Vishnu.

Credit 3 units. BU: HUM

L14 E Lit 374W Epistolary Literature in the 18th Century: Other Peoples’ Letters

In this writing-intensive course, we examine the attraction the letter held for authors and readers alike, taking into consideration the advantages and the disadvantages of the form, its role in the development of the early novel, and current theories of epistolary writing.

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

L14 E Lit 375 The Romantic Period

Credit 3 units. Art: HUM

L14 E Lit 3752 Modern British Novel

Credit variable, maximum 6 units.

L14 E Lit 375A American Culture Studies: Methods & Visions

Required course for AMCS Majors. See semester listing for current topics. As a Writing Intensive course, 375A serves as an occasion for AMCS students to think about matters of argument and presentation, and to develop ideas and models for future research. This course is intended for students at the Junior Level or Higher; it fulfills the “multidisciplinary” (MD) requirement for AMCS Minors and the “Methods Seminar” requirements for AMCS Majors.

Same as L98 AMCS 375A

Credit 3 units. A&S IQ: HUM WI Arch: HUM Art: HUM EN: H
L14 E Lit 375C Topics in Comparative Literature
Same as L16 Comp Lit 375
Credit 3 units. A&S IQ: HUM, LCD, SD Arch: HUM Art: HUM BU: IS EN: H

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

L14 E Lit 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 381 Banned Books
Why would anyone want to burn a book? Under what circumstances would you support censorship? Several years ago a Russian student was exiled to Siberia for possessing a copy of Emerson’s Essays; today, school boards in the United States regularly call for the removal of Huckleberry Finn and The Catcher in the Rye from classrooms and library shelves. Actions like these dramatize the complex interconnections of literature and society, and they raise questions about what we read and the way we read. The course explores these issues by looking closely at several American and translated European texts that have been challenged on moral, sociopolitical, or religious grounds to determine what some readers have found so threatening about these works. Possible authors: Goethe, Voltaire, Rousseau, Defoe, Hawthorne, Flaubert, Twain, Chopin, Brecht, Salinger, Aldous Huxley, Ray Bradbury. Brief daily writing assignments.
Credit 3 units. A&S IQ: HUM Art: HUM BU: ETH

L14 E Lit 3831 Topics in African-American Poetry
Beginning with the year in which Gwendolyn Brooks became the first African American to win the Pulitzer Prize, we will examine the tradition of African-American poetry and the ways in which that tradition is constantly revising itself and being revised from the outside. We will focus in particular on the pressures of expectation — in terms of such identity markers as race, gender and sexuality — and how those pressures uniquely and increasingly affect African-American poetry today.
Same as L90 AFAS 3838
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM

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

L14 E Lit 385W Comedy, Ancient and Modern
In this course we will examine the nature of dramatic comedy and its role in society. We will read, discuss and write about comedies from ancient Greece and Rome and from various modern nations, paying particular attention to the following questions: Do comic plays reinforce or challenge the preconceptions of their audiences? How have comic playwrights responded to issues such as class, gender, religion, and politics? Why does comedy have such power both to unite and to divide people? This course has an extensive writing component, so much of our time will be spent writing about the comedies we will read, revising what we have written, and discussing how best to write about comedy.
Same as L08 Classics 385W
Credit 3 units. A&S IQ: HUM, LCD, WI Art: CPSC BU: HUM EN: H

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. Phyllis 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. A&S IQ: HUM, LCD, SC, SD Arch: HUM Art: HUM BU: HUM EN: H

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

L14 E Lit 388 African-American Literature: African-American Writers Since the Harlem Renaissance
African-American literature in the 20th and 21st centuries grows from the Harlem Renaissance into a world-shaping institution. Guggenheim, Pulitzer, and Nobel prize winners; card-carrying Communists, rock-ridden Republicans, and Black Power nationalists; Broadway playwrights, Book-of-the-Month Club novelists, and even a U.S. President are among the many whose fictions and memoirs we will study, with special attention given to the intimate links between Black writing and Black music. The syllabus will thus feature authors ranging from poet Alice Dunbar Nelson (born 1875) to satirist Colson Whitehead (born 1969), with more than a dozen stops in between. Written assignments may include two papers and two exams. No prerequisites, but related courses such as E Lit 215 and/or AFAS 208 are suggested. Satisfies the American literature requirement in English and/or one 300-level elective requirement in AFAS.
Credit 3 units. A&S IQ: HUM, SC, SD BU: HUM EN: H

L14 E Lit 3881 Black Women Writers
When someone says black woman writer, you may well think of Nobel Prize winner Toni Morrison. But not long ago, to be a black woman writer meant to be considered an aberration. When Thomas Jefferson wrote that Phillis Wheatley’s poems were “beneath the dignity of criticism,” he could hardly have imagined entire Modern Language Association sessions built around her verse, but such is now the case. In this class we will survey the range of Angophone African-American women authors. Writers likely to be covered include Phillis Wheatley, Harriet Wilson, Nella Larsen, Lorraine Hansberry, Octavia Butler, and Rita Dove, among others. Be prepared to read, explore, discuss and debate the specific impact of race and gender on American literature.
students will learn how to access a variety of library resources by
lighting design, music, acting) to give expression to an overarching
the playwright's text (e.g., language, character, plot, setting) work to
analysis and synthesis, students will learn how the key elements of
exploring different forms of dramaturgical and scholarly research as
L14 E Lit 394C 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
1960), 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. There are no prerequisites, but related courses such as E Lit.
2151, E Lit 2152 and/or AFAS 255 are suggested. This course satisfies
the Twentieth Century requirement in English and/or the one 300-level
elective requirement in AFAS.
Same as L90 AFAS 388C
Credit 3 units.
A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L14 E Lit 391 Literature and Medicine
Credit 3 units.

L14 E Lit 391W Literature and Medicine
Credit 3 units.

L14 E Lit 392W The Rise of the American Short Story
The course focuses on several short stories by six different authors
in this order — Hawthorne: “My Kinsman,” “Major Molineux,” “The
Birthmark,” “Young Goodman Brown,” “Artist of the Beautiful.” Poe:
“The Black Cat,” “The Facts in the Case of M. Valdemar,” “The Tell Tale
Heart,” “The Fall of the House of Usher.” James: “The Jolly Corner,”
“The Figure in the Carpet,” “The Real Thing.” Crane: “The Upturned
Face,” “The Open Boat,” “The Blue Hotel.” Anderson: “Winesburg,
Ohio.” Hemingway: “Indian Camp,” “A Clean Well-Lighted Place,” “In
Another Country,” “Now I Lay Me.” Faulkner: “A Rose for Emily,” “The
Evening Sun,” “Pantoonal in Black.” There are two brief papers two to
three pages; two introductory paragraphs; two four- to six-page papers;
and one paper covering an entire author. There is one rewrite in each
category.
Credit 3 units.
A&S IQ: HUM, WI BU: HUM EN: H

L14 E Lit 394 African Literature in English
Credit 3 units.

L14 E Lit 394W Writing For and About the Theater
In this course, students will learn to write for and about the theater,
exploring different forms of dramaturgical and scholarly research as
well as journalistic and academic writing. To build skills in both critical
analysis and synthesis, students will learn how the key elements of
the playwright’s text (e.g., language, character, plot, setting) work to
create meaning within the work of dramatic literature and how theatre-
makers use the various “languages” of the stage (e.g., costume/scenic/
lighting design, music, acting) to give expression to an overarching
interpretation of the play. Because research is essential to this course,
students will learn how to access a variety of library resources by
working closely with our subject librarians. By the end of the semester,
students will have assembled a portfolio consisting of both journalistic
and academic performance reviews, a dossier of dramaturgical
research, and a research-based scholarly paper.
Same as L15 Drama 394W
Credit 3 units.
A&S IQ: HUM, WI Arch: HUM Art: HUM BU: 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
Vender — 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 3952 Shakespeare in Performance
Credit 3 units.

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
gaue 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: Research
This course seeks to prepare students for successful doctoral study in English literature. We will examine the history of our discipline and its institutions, including shifting definitions of our objects of study and the histories of exclusion and inclusion that accompany these shifts. We will also consider issues of canonicity, especially as they relate to empire building both within and outside the academy. We will survey critical methodologies and consider what is at stake in the objects we read and the ways we choose to read them. Finally, we will introduce challenges to the traditional organizing frameworks of humanism and national literature. Focused on the academic discipline of literary study, we will also consider the new ways in which the English PhD is preparing students for multiple roles and careers both in and beyond academia.
Credit 3 units. Art: HUM Art: HUM EN: H

L14 E Lit 403 Black and White in American Drama
This course addresses the complex issue of race in America through the 19th and 20th centuries as dramatized by American playwrights, black and white. Authors include Countee Cullen, Lillian Hellman, Eugene O’Neill, Jean Toomer, Langston Hughes and Arthur Miller. Prerequisites: junior standing, two 300-level courses or better.
Credit 3 units. Art: HUM

L14 E Lit 404 Topics for Writers: Beckett
Waiting for Godot, Happy Days, Krapp’s Last Tape: these are but three of Samuel Beckett’s revolutionary texts for theater. The complete canon of plays is examined for structure and compositional elements. Students undertake exercises in dramatic composition and perform a chamber presentation of Endgame. Course is intended for writers with some experience of the dramatic form. Intending students must interview with instructor in November.
Credit 3 units. Art: HUM

L14 E Lit 405 Living Influences: Poets and the Poets Who’ve Shaped Them
This course examines a number of very contemporary collections of poetry (e.g., from first-book writers such as Karen Volkan and Greg Williamson, to more established writers such as Carl Phillips and Frank Bidart) to discover how generations of writers speak to and through one another. The course considers the nature and possible anxieties of writerly influence and how traditional and/or canonical writers’ voices, verse, and vision have shaped a number of poets writing today. This class requires at least a basic knowledge of poetry in English up to the 1950s as we move freely among writers such as Ben Jonson, George Herbert, Gerard Manly Hopkins and Emily Dickinson, as well as Pound, Eliot, Lowell and Plath.
Credit 3 units. Art: HUM

L14 E Lit 4050 Theory and Methods in the Humanities:
Same as L03 IPH 405
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L14 E Lit 407 Old English, Introductory
Study of the Anglo-Saxon language and introduction to major prose and short poetry of the period. Prerequisites: junior standing and 6 units of literature.
Credit 3 units. Art: HUM

L14 E Lit 408 Old English Literature
Close study of some major literary texts (e.g., Beowulf, the Exeter book) and major issues (e.g., Anglo-Saxon and Latin culture, traditions of heroic literature) of the Anglo-Saxon tradition. Prerequisite: E Lit 407 or permission of instructor.
Credit 3 units. Art: HUM

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

L14 E Lit 4101 Medieval English Literature II
Topics course in Medieval English literature.
Credit 3 units. A&S IQ: HUM Art: 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 4111 Interdisciplinary Studies in the Humanities
This course will open with a survey of the classical tradition in pastoral/bucolic. We will consider questions of genre, intertextuality and ideology, and we will ask how “the lives and loves of herders” became favored ground for literary meditation on issues of surface and depth, reality and illusion, artifice and sincerity. This portion will involve
L14 E Lit 4231 Topics in American Literature I
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

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

L14 E Lit 424 Topics in American Literature II: Modernisms in America
This course offers an advanced introduction to both the literature and the concept of modernism, the "ism" used to mark the experimental verve of early 20th-century writing and to grasp its ties to modernity or the modern social world. As the course title suggests, we devote most of our time to the career of modernism in the United States, a place imagined as both the modernist nation par excellence and the desert modernism escaped to be born. Three groups of primary texts — early modernist experiments, 1920s modernist landmarks and Great Depression revisions — illuminate the grand ambitions of eccentric literary forms and sequestered avant-garde movements; the public disputes and buried alliances between "high" expatriate and Harlem Renaissance modernisms; and the influential Depression-era reinterpretation of modernism as reactionary self-indulgence. The syllabus features fiction, poetry and drama by old and new literary celebrities: Djuna Barnes, John Dos Passos, T.S. Eliot, F. Scott Fitzgerald, Mike Gold, Ernest Hemingway, Nella Larsen, Meridel LeSueur, Claude McKay, Clifford Odets, Tillie Olsen, Ezra Pound, Jean Toomer and Richard Wright. A shorter list of critical essays highlights modernism's tendency to theorize itself while introducing 21st-century perspectives from the "New Modernist Studies." Satisfies the American literature requirement. For undergraduates, junior or senior standing is required. Credit 3 units. A&S IQ: HUM Art: HUM 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 Domination 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, Eflua 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 Arch: HUM Art: HUM EN: H

L14 E Lit 425 Early American Literature: American Modernisms
This seminar offers an advanced introduction to both the literature and the concept of modernism, the "ism" used to mark the experimental verve of early 20th-century writing and to grasp its ties to modernity, or the modern social world. As the course title suggests, we devote most of our time to the career of modernism in the United States, a place imagined as both the modernist nation par excellence and the desert modernism escaped to be born. Three groups of primary
texts — early modernist experiments, 1920s modernist landmarks, and Great Depression revisions — illuminate the grand ambitions of eccentric literary forms and self-sequestered avant-garde movements; the public disputes and buried alliances between “high” expatriate and Harlem Renaissance modernisms; and the influential Depression-era reinterpretation of modernism as reactionary self-indulgence. The syllabus features fiction, poetry and drama by old and new literary celebrities: Djuna Barnes, John DosPassos, T.S. Eliot, F. Scott Fitzgerald, Mike Gold, Ernest Hemingway, Ella Larsen, Meridel LeSueur, Claude McKay, Clifford Odets, Tillie Olsen, Ezra Pound, Jean Toomer and Richard Wright. A shorter list of critical essays highlights modernism’s tendency to theorize itself while introducing 21st-century perspectives from the “New Modernist Studies.”
Credit 3 units. A&S IQ: HUM, SD Art: HUM

L14 E Lit 425C Humanities by the Numbers
To what extent can computational techniques that draw on statistical patterns and quantification assist us in literary analysis? Over the semester, we juxtapose the close-reading of historical documents or literary works with the “distant reading” of a large corpus of historical data or literary texts. We ask how the typically “human” scale of reading that lets us respond to literary texts can be captured on the “inhuman” and massive scales at which computers can count, quantify and categorize texts. While this 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 graduate standing.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

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

L14 E Lit 426C Imagining the City: Crime and Commerce in Early Modern London
The astonishing demographic and economic growth of early modern London, and the rapid increase in spatial and social mobility that accompanied this growth, seemed to harbingers, in the eyes of many contemporaries, a society in crisis and perhaps on the brink of collapse. As increasing numbers of vagrants or masterless men flocked to the metropolis and a growing number of people — apprentices, domestic labor, street vendors, etc. — lived on the fringes of legitimacy and at risk of lapsing into vagrancy, policing early modern London provided unique challenges for authorities. At the same time, the very notion of the social — a shared space of kinship and community — could often seem to be under threat as an emerging market and a burgeoning commodity culture reshaped the traditional underpinnings of social and economic transactions. Yet, late Tudor and early Stuart London remained by far England’s most prosperous metropolis — its primary market, home to a burgeoning print culture and nourishing theater — and emerged, eventually, as the epicenter of a global economy. This course considers the topographic, social and institutional configuration of early modern London and the ways in which these were reimagined and negotiated in the literature of the period. Drawing on the drama of the period and a wide array of pamphlet literature, we discuss how civic institutions handled the growing influx of the poor and adapted to the increasing power of an emerging bourgeoisie who asserted themselves in unprecedented ways. In addition, we consider secondary sources ranging from maps, theories of urban space and social and economic historiography as well as digital archives and computational techniques that allow us to “scale up” our thinking about early modern London to a vast corpus of texts and documents.
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

L14 E Lit 427 American Literature: The Rise of Realism to World War I
The maturing of American literature from the regional origins of realistic fiction just prior to the Civil War through the early naturalist novel and the beginnings of modern American poetry.
Credit 3 units. Art: HUM

L14 E Lit 428 Modernism and Postmodernism
Readings in early sources of 20th-century developments, followed by a selective survey of literary discourse from the 1920s through the 1990s in the United States. Prerequisites: junior standing and 6 units of literature or graduate standing.
Credit 3 units. Art: HUM

L14 E Lit 4282 English Modernist Fiction
The first half of the 20th century produced some of English fiction’s greatest individual achievements, linked by writers’ attempts to represent, through narrative experiments, a world in which many certainties about self and society were dissolving. Attention reading of 10 novels or short story collections; study of the historical and cultural contexts to which these writers were responding. Among writers considered: E. M. Forster, Virginia Woolf, D. H. Lawrence, Rebecca West, Joseph Conrad, Katherine Mansfield and Ford Madox Ford.
Credit 3 units.

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

L14 E Lit 431 English Drama, Exclusive of Shakespeare, to 1642
Studies of selected major plays against a background of change and tradition in English drama from its beginnings to the closing of the theaters.
Credit 3 units. Art: HUM

L14 E Lit 4312 Early Drama
This unit is concerned with English and European drama and spectacle from late Roman theater onward: primarily in England, but with comparative material from France and Italy. The chronological span of the course ends at about 1600; the working assumption is that there is no clean break between “medieval” and “Renaissance” drama, but that the theaters and scripts of the late 16th century should be understood as developing out of, as well as departing from, earlier theatrical traditions and practices.
Credit 3 units. Art: HUM

L14 E Lit 432 Topics in Renaissance Drama
A study of Elizabethan and Jacobean theatrical culture — the plays, players, playwrights and audiences of public theaters, private theaters and banqueting halls. Study includes the plays of Lyly, Kyd, Marlowe, Jonson, Chapman, Ford, Beaumont, Fletcher, Marston, Middleton, Webster and Shakespeare.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L14 E Lit 4323 Reading in the Renaissance: Literature and Media in Early Modern England
Examination of reading practices among original audiences for Wyatt, Sidney, Shakespeare, Donne, Jonson, Herrick, Marvell, Rochester, and Dryden and application to our understanding and experience of early modern texts.
Credit 3 units.
L14 E Lit 432A Programming for Text Analysis
This course will introduce basic programming and text-analysis techniques to humanities students. Beginning with an introduction to programming using the Python programming language, the course will discuss the core concepts required for working with text corpora. We will cover the basics of acquiring data from the web, string manipulation, regular expressions, and the use of programming libraries for text analysis. Later in the course, students will be introduced to larger text corpora. They will learn to calculate simple corpus statistics as well as techniques such as tokenization, chunking, extraction of thematically significant words, stylometrics and authorship attribution. We will end with a brief survey of more advanced text-classification terminology and topics from natural language processing such as stemming, lemmatization, named-entity recognition, and part-of-speech tagging.
Same as L33 IPH 432
Credit 3 units. A&S IQ: HUM Arch: HUM Art: 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 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 4485 Topics in Irish Literature: Modern Irish Poetry
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.B. 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 L15 Drama 449
Credit 3 units. A&S IQ: HUM Arch: 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.
Same as L53 Film 450
Credit 3 units. A&S IQ: HUM Arch: 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 Arch: HUM Art: HUM EN: H

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

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

L14 E Lit 456 English Novel of the 19th Century
Prose fiction by such writers as Jane Austen, Dickens, Thackeray, George Eliot, the Brontës and Hardy. 
Credit 3 units. A&S IQ: HUM Arch: 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 4621 Topics in English Literature
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H UColl: ENL

L14 E Lit 462A Multimedia Stein
Same as L16 Comp Lit 462A 
Credit 3 units. BU: HUM

L14 E Lit 4631 Topics in English Literature and History: The 17th Century
Variable topics, such as writing, politics and society in Revolutionary England; life writing and literature in Early Modern England. 
Credit 3 units. Art: HUM
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<td>L14 E Lit 4655</td>
<td>The Pre-History of Blogging: Social Media of the Enlightenment</td>
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<td>L14 E Lit 4693 Topics in European Literature and History</td>
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<td>L14 E Lit 470A Interdisciplinary Topics: Data Signs — A Literary History of Information</td>
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<td>L14 E Lit 474 Frankenstein</td>
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<td>L14 E Lit 478 The Craft of Fiction</td>
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<td>L14 E Lit 479 The Art and Craft of Poetry</td>
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<td>L14 E Lit 486 The Business of Books</td>
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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 own 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 4692 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

L14 E Lit 4693 Topics in European Literature and History
This class allows faculty members to work on their research in collaboration with undergraduate and graduate students. The content of the course (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 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
Book publishing shapes our literary and intellectual landscape in defining ways, yet only with the recent rise of Publishing Studies has the theory and practice of publishing become a serious subject of attention within the academy. This course offers a broad introduction to publishing, with a practical emphasis on contemporary literary publishing. We will explore how publishing communities form in relation to aesthetics, demographics, and technologies, and will
consider how ethics and business practices are defined within these communities. On the applied side, you will study editing, contracts, marketing, sales & distribution, infrastructure, and media, and students will write reader’s reports, marketing plans, and a final paper analyzing a contemporary publishing project and placing its work in relation to the historical and cultural context, demonstrating how each particular publishing practice is adapted to its own cultural ecosystem. Industry professionals will visit to speak with the class by Zoom, and Professor Riker brings two decades of experience as a book publisher, author, and reviewer. Alongside these other activities, over the course of the semester students will follow the progression of a book published by the nationally acclaimed publishing house Dorothy, a Publishing Project, of which Professor Riker is the publisher.

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

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

**L14 E Lit 4930 The Unmaking and Remaking of Europe: The Literature and History of the European War of 1914-1918**
The Great War of 1914–1918 is one of the most momentous events in history. We can approach its broad European import by reading its literatures comparatively. Far wider than the concerns of any one national ideology, the literature of record represents a profound crisis in the European cultural imaginary. A number of critical and interpretive issues will be in play in our readings, which will move through three major phases. We begin with the powerful immediacy of trench poetry (1914-1919), develop into the constructed narratives of the great postwar novels and memoirs (1920-1931), and then turn toward the retrospect of the 1930s, which is also the prospect on the next, now inevitable, war. The authors featured include combatant and civilian writers, names well-known and not so famous: Mann, Apollinaire, Owen, Pound, Cocteau, H.D., Woolf, Maurois, West, Celine, Joyce, Musil, Eliot, Rosenberg, Sassoon, Graves, Hardy, Tarkil. All readings for class will be in English translation. Our secondary literature will provide approaches to specific texts and models of literary and cultural history that represent the longer-range importance of the war.
Same as L16 Comp Lit 493
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

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

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

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

**L14 E Lit 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 498A Special Topics in Playwriting: Art and Activism**
Taught by guest teaching artist, Regina Taylor, playwright, director, stage/screen actor, this course will focus on how art can effect change through personal expression. The monumental cultural shift that is in motion throughout the world will be explored through the specific lens of each student’s life. Students will write short pieces and one-act plays that will explore where they are at this moment in time. Works in the class may be added to Regina Taylor’s black album mixtape. No playwriting experience necessary. Course open only to juniors, seniors and graduate students.
Same as L15 Drama 498
Credit 3 units. BU: HUM
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