English Composition

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

English Language and Literature


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

L14 E Lit 115A First-Year Seminar
A variety of topics in comparative literature, designed for first-year students — no special background is required — and to be conducive to the investigation and discussion format of a seminar. Previous topics include the following: Story Telling Through Sound; Banned Books; Immigrants and Exiles; Literature and Democracy; Literature and the Art of Apology; Hell on Earth: Crime, Conscience, and the Arts; and Magical Thinking: Literature and Theory Engage the Occult.

Same as L16 Comp Lit 115

L14 E Lit 115 First-Year Seminar: Detective Fiction from Poe to Doyle
Reading course limited to 15 students. Topics include selected writers, varieties of approaches to literature (e.g., Southern fiction, the modern American short story, the mystery); consult Course Listings. Course is for first-year, non-transfer students only.
Credit 3 units. A&S: FYS A&S IQ: HUM Arch: HUM Art: HUM BU: BA EN: H

L14 E Lit 116 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 120 First-Year Seminar: Turn & Face the Strange: Alienation & Transformation in Modern Lit & Cntmp Music
Credit 3 units. A&S: FYS A&S IQ: HUM BU: ETH EN: H

L14 E Lit 150 First-Year Seminar: Alienation & Transformation in Modern Lit & Cntmp Music

L14 E Lit 152 Literature Seminar for First-Year Students

L14 E Lit 153 Literature Seminar for First-Year Students
Reading courses, each limited to 15 students. Topics: selected writers, varieties of approaches to literature, e.g., Southern fiction, the modern American short story, the mystery; consult course listings. Prerequisite: first-year standing.
Credit 3 units. A&S: FYS A&S IQ: HUM

L14 E Lit 155 First-Year Seminar: Detective Fiction from Poe to Doyle
Reading course limited to 15 students. Topics include selected writers, varieties of approaches to literature (e.g., Southern fiction, the modern American short story, the mystery); consult Course Listings. Course is for first-year, non-transfer students only.
Credit 3 units. A&S: FYS A&S IQ: HUM Arch: HUM Art: HUM BU: BA EN: H

L14 E Lit 156 Literature Seminar for First-Year Students
Reading courses, each limited to 15 students. Topics: selected writers, varieties of approaches to literature, e.g., Southern fiction, the modern American short story, the mystery; consult course listings. Prerequisite: first-year standing.

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
Credit 3 units. A&S: HUM Arch: HUM Art: 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 or surveys? Is it a sustained critique of that canon's exclusions, a recentering of the marginalized authors whose works reveal previously obscured accounts of modernity? Is it, 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 examine the norms and assumptions of literary history, including those based in race, ethnicity, class, gender, and sexuality. Students 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 inform 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.
Credit 3 units. A&S: IQ: HUM Arch: HUM: BU: HUM EN: H

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

L14 E Lit 258 Art of the Novel
In this course we read novels drawn from several literary traditions and a number of distinctive narrative modes. Among the questions we consider are those addressing the nature of narrative form, and the literary and stylistic choices made in order to express such things as character and consciousness, society and history, and the relation between the fictive and the real. There are two papers and several short writing assignments.
Credit 3 units. A&S: IQ: HUM Arch: HUM: BU: HUM EN: H

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

L14 E Lit 300 Independent Study
Credit 3 units.

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

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

L14 E Lit 303W Strangers and Savages, Aliens and Outcasts
This writing-intensive course focuses on a literary tradition united by its representation of passionate hatred and intolerance.
Credit 3 units.

L14 E Lit 304W Craft of Fiction: Historical Fiction
This writing-intensive course is a literature/creative writing hybrid course in which a number of contemporary historical fictions (meaning, fictions set in periods prior to the authors' births, and sometimes incorporating real historical events or figures) are covered.
Credit 3 units. EN: H
L14 E Lit 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 3065 Voice, Language and Power: Late Medieval Religious Writing
In the later Middle Ages, there is a flowering throughout Christian Europe of religious writings that offer a new voice in which personal religious experience can be pursued and expressed. Their voices are mainly intended to be communal ones, to be contained within the Church and regulated by it. But in each case the fact that it is a voice may offer a mode of resistance, or of difference. Such writing is often aimed at lay people, sometimes exclusively at women; and sometimes the intended audiences become the authors, and propose a version of religious experience that claims a new and more intimate kind of power for its readers. This course looks at a wide range of such writing in vernacular languages read in translation (English, French and German), including the work of Meister Eckhart, Marguerite Porete, Margery Kempe, Julian of Norwich, Eleanor Hull, the anonymous writer of The Cloud of Unknowing and the perhaps pseudonymous William Langland, author of Piers Plowman. Whether such writing seeks to be orthodox or conducive to heresy, it presents a challenge to the power of clergy — a challenge that is written in the vernacular language of lay people, rather than clerical Latin, and in doing so offers distinctive 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 Sudri, Micheal Ondaatje and Ramesh Guineserka, we discuss such issues as the nature of the colonial legacy, the status of the English language, problems of translation (linguistic and cultural), the politics of religion, the expatriate identity and the constraints of gender roles.
Credit 3 units. A&S IQ: HUM, LCD Art: HUM BU: HUM

L14 E Lit 3071 Caribbean Literature in English
Rum! Fun! Beaches! Sun! This is the image of the Caribbean in America today. This course surveys literature and culture from these islands, focusing both on 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 articulately with our era of escalating social inequality, this course is a writing-intensive study of representative American radical novels stretching from the 19th-century abolitionism of Harriet Beecher Stowe’s “Uncle Tom’s Cabin” to the 21st-century dystopianism of Gary Shteyngart’s “Super Sad True Love Story.” Its main goals are (1) to introduce students to the long history and current significance of efforts to pit American literature against American inequality; and (2) to improve the quality of advanced student writing in the related fields of American Culture Studies and English literature. The first goal is pursued through close analysis of both radical novels and the contemporary political documents that inform them, juxtaposing such texts as Upton Sinclair’s “The Jungle” and Karl Marx’s “Communist Manifesto,” Alice Walker’s “Meridian” and Martin Luther King Jr.’s “Nonviolence and Racial Justice.” The second goal is pursued through the hands-on analysis of successful rhetorical strategies sampled from The Hodges Harbrace Handbook, and, more importantly, from the scholarly writings of students themselves.
Same as L98 AMCS 3075
Credit 3 units. A&S IQ: HUM, SC, SD, WI BU: HUM EN: H

L14 E Lit 308 Topics in Asian American Literature: Identity and Self-image
Topics in Asian American literature which will vary from semester to semester.
Credit 3 units. A&S IQ: HUM, SC, 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 “ut-ter” 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 re-examine with the help of modern critics. In the second part of this class, we will broaden our discussion to consider the wider (and newer) meanings of American exceptionalism, theorizing the concept while looking at the way it has been revitalized, redefined and redeployed in recent years. Finally, the course ends with a careful study of American exceptionalism in modern political rhetoric, starting with JFK and proceeding through Reagan to the current day, ending with an analysis of Donald Trump and the rise of “America First.” In the end, students will gain a firm grasp of the long history and continuing significance — the pervasive impact — of this concept in American culture.
Same as L98 AMCS 3081
Credit 3 units. A&S IQ: HUM BU: HUM EN: H
L14 E Lit 311 Topics in English & American Literature: Contemporary Literature of the East West Divide

Themes, formal problems, literary genres, special subjects (e.g., the American West, science and literature, the modern short story). Consult course listings for offerings in any given semester. Credit 3 units. A&S IQ: HUM, LCD Art: HUM BU: BA, HUM EN: H UCall: 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. 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


L14 E Lit 312C 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. 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 Allan 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 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, WI Arch: HUM Art: HUM BU: HUM EN: H

L14 E Lit 313 Topics in English and American Literature

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

L14 E Lit 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, Phillip 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 Oryx and Crake, and Kazuo Ishiguro’s Klara 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

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 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
UColl: 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 319A 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, Clappitt, Guick, 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

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

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

L14 E Lit 3222 20th-Century American Writers
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM 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 performance created by the student collective. A theme (variable by semester) will unite the three sections of the course, helping students see how a single topic can be illuminated in different ways through these three methods of creating performance.
Same as L15 Drama 3227
Credit 3 units. A&S IQ: HUM, LCD BU: HUM EN: H

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

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

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

L14 E Lit 323 Selected American Writers
Intensive study of one or more American writers. Consult course listings for offerings in any given semester.
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM EN: H
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<td>L14 E Lit 323A</td>
<td>American Literature III</td>
<td>Credit 3 units. A&amp;S IQ: HUM EN: H</td>
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<td>L14 E Lit 326</td>
<td>Selected American Writers</td>
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<td>L14 E Lit 327</td>
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<td>L14 E Lit 328W</td>
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<td>L14 E Lit 329</td>
<td>Selected English and American Writers</td>
<td>Credit 3 units. Art: HUM</td>
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<td>L14 E Lit 330A</td>
<td>Topics in AMCS</td>
<td>This topic varies by semester. See course listings for current offering. Same as L98 AMCS 330. Credit 3 units. A&amp;S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H</td>
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<td>L14 E Lit 3311</td>
<td>Interdisciplinary Studies in the Humanities</td>
<td>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, Sarrause, 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&amp;S IQ: HUM Art: HUM EN: H</td>
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<tr>
<td>L14 E Lit 331C</td>
<td>Tragedy</td>
<td>Credit 3 units. Art: HUM BU: HUM</td>
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<tr>
<td>L14 E Lit 3341</td>
<td>The History of Children’s Literature from the End of the Golden Age to the Age of Multiculturalism</td>
<td>A continuation of E Lit 334, this is a comprehensive survey looking at the major works of children’s and adolescent literature in both Britain and America. Credit 3 units. BU: HUM</td>
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<tr>
<td>L14 E Lit 335</td>
<td>Modern Drama 1850-1920</td>
<td>The emergence of modern drama: emphasis on Ibsen, Strindberg, Chekhov, Shaw. Credit 3 units. Art: HUM BU: HUM</td>
</tr>
<tr>
<td>L14 E Lit 3351</td>
<td>Modern Drama 1880-1945</td>
<td>Major figures of modern drama: Ibsen, Strindberg, Shaw, Chekhov, Lorca, Synge, Pirandello, Brecht and O’Neill. Close literary study and consideration of these plays as examples of the art of the stage. Reference also is made to contemporary experiments in the other arts and to major literary movements in the time period under consideration. Credit 3 units. Art: HUM BU: HUM</td>
</tr>
<tr>
<td>L14 E Lit 3361</td>
<td>Modern Drama, 1945 to the Present</td>
<td>Course concentrates on the development of modern drama from 1945 to the present. Focus is on both literary and theatrical techniques as well as the examination of trends in the contemporary theater from Samuel Beckett through Sam Shepard. Perspective is comparative and international in scope, with particular attention given to women and minority playwrights. Credit 3 units. A&amp;S IQ: HUM Art: HUM BU: HUM EN: H</td>
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<tr>
<td>L14 E Lit 3370</td>
<td>Contemporary Stages: An Anglo-American History of Performance after 1950</td>
<td>Credit 3 units.</td>
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<tr>
<td>L14 E Lit 3371</td>
<td>The Theater of the Absurd</td>
<td>Credit 3 units. Art: HUM</td>
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<tr>
<td>L14 E Lit 339</td>
<td>Topics in 19th-Century American Writing</td>
<td>Credit 3 units.</td>
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<tr>
<td>L14 E Lit 3391</td>
<td>Topics in 19th- and 20th-Century American Writing: American Short Fiction</td>
<td>This course is directed toward a broad range of majors and nonmajors with a serious but not scholarly interest in American Short Fiction. Credit 3 units. A&amp;S IQ: HUM BU: HUM EN: H</td>
</tr>
<tr>
<td>L14 E Lit 340</td>
<td>Topics in 20th-Century American Writing</td>
<td>An introduction to major American works and writers from the later 19th century through the mid-20th century. Writers studied include Twain, James, Crane, Fitzgerald, Hemingway, Faulkner, Frost, Eliot and Stevens. The course assumes no previous acquaintance with the material and is directed toward a broad range of majors and nonmajors with a serious but not scholarly interest in the subject. Students with little or no background in literature might be advised to take E Lit 213C- Chief American Writers, while English majors looking to do advanced work should consider the 400-level American literature sequence. Students who have taken E Lit 213C should not enroll in this course. Credit 3 units. A&amp;S IQ: HUM Art: HUM BU: HUM</td>
</tr>
<tr>
<td>L14 E Lit 340W</td>
<td>The American Novel: Split and Hybrid American Identities</td>
<td>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&amp;S IQ: HUM, WI BU: BA, HUM EN: H</td>
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<tr>
<td>L14 E Lit 342</td>
<td>The Romance: Medieval to Modern</td>
<td>Credit 3 units.</td>
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<tr>
<td>L14 E Lit 343</td>
<td>Two Cultures: Literature and Science</td>
<td>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&amp;S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H</td>
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</tbody>
</table>
be said to help consolidate Empire as well as ways in which it might function as rebellion against imperial power, with a view toward teasing out the problematic of race, gender, language, nationalism, and identity that postcolonial texts so urgently confront. 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. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

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 decried Christmastime slave games in his Narrative. This course will examine literary depictions of black athletes-in novels, memoirs, essays, and poems-in order to better understand the cultural significance of sportsmen and women in the African American struggle for equality, from abolitionism to the "Black Lives Matter" movement. 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 L14 E Lit 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 EN: H

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.
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 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 tailored 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 milieux of the United States and the West Indies.
Credit 3 units. BU: BA, HUM

L14 E Lit 359 Scribbling Women: 19th-Century American Women Writers
In 1855, Nathaniel Hawthorne wrote to his publisher, William Tichnor, that “America is now wholly given over to a dammed 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 363C Theatre Culture Studies III
The third in the department’s three-course history sequence, TCS III surveys the dramatic literature and cultural history of the modern theater. Beginning with Romanticism’s self-conscious break with the past, we’ll study the rise of bourgeois melodrama with its intensely emotional rendering of character and spectacular effects. We’ll consider how those effects were made possible by advances in industrial stage technology which reproduced the everyday world with unprecedented verisimilitude, and how playwrights responded to those technologies by calling for the theatre to become either a “total work of art”— plunging its spectators into a mythical realm — or a petri dish — analyzing the struggles of the modern individual within their modern milieu. Exploring a range of aesthetic modes — including Realism, Naturalism, Symbolism, Expressionism, the Epic Theatre, and the Theatre of the Absurd — we will read classic plays by modern playwrights to consider how the modern theatre helped its audiences understand as well as adapt to the rapidly changing conditions of the modern world.
Same as L15 Drama 365C
Credit 3 units. A&S IQ: HUM 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 writings by Chaucer, Langland, the Pearl Poet and anonymous composers of songs, dream visions, romances, satires, debates and short stories; attempts to move from these to theoretical and over into historical texts, alienating where necessary and translating where possible.
Credit 3 units. Art: HUM BU: HUM

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

L14 E Lit 372S 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 373W 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 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 BU: 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: HUM EN: H

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

L14 E Lit 378 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, Dufay, 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. Phillis Wheatley, Frederick Douglass, and Harriet Jacobs are now familiar names in U.S. literature surveys, but others are not yet household names, and in fact may never be. We will survey a core group of texts, available at the WUSTL bookstore, but also supplement our readings with materials placed on BlackBoard, via online databases (e.g., materials accessible digitally from the Schomburg Division of the New York Public Library). For AFAS majors, this course counts as Area Requirement 1.

Same as L90 AFAS 386A
Credit 3 units. 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 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 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 Anglophone 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.

Same as L90 AFAS 3651
Credit 3 units. A&S IQ: HUM, SC, SD Arch: HUM Art: HUM BU: HUM EN: H

L14 E Lit 388C African-American Literature: African-American Writers Since the Harlem Renaissance
African-American literature in the 20th and 21st centuries grew from a renaissance in Harlem into a world-shaping institution. Public enemies and Nobel prize winners; card-carrying Communists, rock-ribbed Republicans, and Black Power nationalists; Broadway playwrights, Book-of-the-Month Club novelists, and a duly elected U.S. president are among the authors we will study with special attention to the intimate link between black writing and black music. Aiming at chronological and stylistic breadth, the syllabus will begin with poet Alice Dunbar Nelson (born 1875) and end with novelist Colson Whitehead (born 1969), with an array of better-known names – W. E. B. Du Bois, Langston Hughes, Claude McKay, Nella Larsen, Zora Neale Hurston, Richard Wright, Ann Petry, Ralph Ellison, James Baldwin, Gwendolyn Brooks, Amiri Baraka, Alice Walker, and Toni Morrison – coming in between. Assignments will consist of two papers, one presentation, and one exam. There are no prerequisites, but related courses such as E Lit 2151, E Lit 2152 and/or AFAS 255 are suggested. Written assignments may include two papers and two exams. 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 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
African-American literature in the 20th and 21st centuries grew from a renaissance in Harlem into a world-shaping institution. Public enemies and Nobel prize winners; card-carrying Communists, rock-ribbed Republicans, and Black Power nationalists; Broadway playwrights, Book-of-the-Month Club novelists, and a duly elected U.S. president are among the authors we will study with special attention to the intimate link between black writing and black music. Aiming at chronological and stylistic breadth, the syllabus will begin with poet Alice Dunbar Nelson (born 1875) and end with novelist Colson Whitehead (born 1969), with an array of better-known names – W. E. B. Du Bois, Langston Hughes, Claude McKay, Nella Larsen, Zora Neale Hurston, Richard Wright, Ann Petry, Ralph Ellison, James Baldwin, Gwendolyn Brooks, Amiri Baraka, Alice Walker, and Toni Morrison – coming in between. Assignments will consist of two papers, one presentation, and one exam. 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 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 391W Literature and Medicine
Credit 3 units. A&S IQ: HUM Art: HUM BU: ETH, HUM EN: H
The topic of rising income inequality has been connected with the collapse of the 1920s to the Great Depression. However, the notion that “greed is good” seems to endorse the idea that “The American Dream” is achievable. Today, however, 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.

The course will focus on several artistic genres and forms, exploring different approaches to staging and performance. Students will learn how to engage with the theatrical text, the director’s vision, and the role of the dramaturg in shaping the production. Assignments will include 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. A&S IQ: HUM, WI BU: HUM EN: H

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.

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.


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


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


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

L14 E Lit 402 Introduction to Graduate Studies I: Research
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. A&S IQ: HUM Art: HUM EN: H

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

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

L14 E Lit 405 Living Influences: Poets and the Poets Who've Shaped Them
This course examines a number of very contemporary collections of poetry (e.g., from first-book writers such as Karen Volkman 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 L93 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
to the visible remains of Rome and the people it conquered — roads, barracks, forts — in the landscapes of Dornet. After examining the representation of the Celtic hill-fort in fiction, and the legacy of Vergilian representations of the countryside in poetry, we will consider representations of Rome in light of modern imperialism (Joseph Conrad’s *Heart of Darkness* and Ezra Pound’s “Homage to Sextus Propertius”) and examine the place of Vergil in T.S. Eliot’s critical and poetic practice.

Same as L93 IPH 4171
Credit 3 units. A&S IQ: HUM EN: H

L14 E Lit 418 Victorian Literature 1830-1890
Readings in such authors as Carlyle, Tennyson, Browning, Mill, Arnold and Pater.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L14 E Lit 420 Topics in English and American Literature
Comparing the literatures — readings in the literature and theory of English and American Literature. Topics vary according to semester offerings.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

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

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

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 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 Dos Passos, T.S. Eliot, F. Scott Fitzgerald, Mike Gold, Ernest Hemingway, Ella Larsen, Meridel Le Sueur, 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 4244 Topics in African-American Literature
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

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. A&S IQ: 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, Elua T. Sutherland, Derek Walcott and Edgar White, among others.
Credit 3 units. A&S IQ: HUM

L14 E Lit 4245 Early American Literature: American Modernisms
This seminar offers an advanced introduction to both the literature and the concept of modernism, the “ism” used to mark the experimental verve of early 20th-century writing and to grasp its ties to modernity or the modern social world. As the course title suggests, we devote most of our time to the career of modernism in the United States, a place imagined as both the modernist nation par excellence and the desert modernism escaped to be born. Three groups of primary texts — early modernist experiments, 1920s modernist landmarks, and Great Depression revisions — illuminate the grand ambitions of eccentric literary forms and self-sequestered avant-garde movements; the public disputes and buried alliances between “high” expatriate and Harlem Renaissance modernisms; and the influential Depression-era reinterpretation of modernism as reactionary self-indulgence. The syllabus features fiction, poetry and drama by old and new literary celebrities: Djuna Barnes, John Dos Passos, T.S. Eliot, F. Scott Fitzgerald, Mike Gold, Ernest Hemingway, Ella Larsen, Meridel Le Sueur, 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 424C Humanities by the Numbers
To what extent can computational techniques that draw on statistical patterns and quantification assist us in literary analysis? Over the semester, we juxtapose the close reading of historical documents or literary works with the “distant reading” of a large corpus of historical data or literary texts. We ask how the typically “human” scale of reading that lets us respond to literary texts can be captured on the “inhuman” and massive scales at which computers can count, quantify and categorize texts. While this class introduces students to basic statistical and computational techniques, no prior experience with technology is required. Prerequisites: two 200-level or one 300-level course in literature or history. This is a topics-type course and the specific documents and works examined vary from semester to semester. Please consult semester course listings for current offerings.
Same as L93 IPH 425
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L14 E Lit 426 The American Renaissance
Literature of the mid-19th century with attention to social and intellectual backgrounds and the sources of the transcendentalist movement.
Credit 3 units. A&S IQ: HUM Art: HUM EN: H
L14 E Lit 426C Imagining the City: Crime and Commerce in Early Modern London
The astonishing demographic and economic growth of early modern London, and the rapid increase in spatial and social mobility that accompanied this growth, seemed to harbingers, in the eyes of many contemporaries, a society in crisis and perhaps on the brink of collapse. As increasing numbers of vagrants or masterless men flocked to the metropolis and a growing number of people — apprentices, domestic labor, street vendors, etc. — lived on the fringes of legitimacy and at risk of lapsing into vagrancy, policing early modern London provided unique challenges for authorities. At the same time, the very notion of the social — a shared space of kinship and community — could often seem to be under threat as an emerging market and a burgeoning commodity culture reshaped the traditional underpinnings of social and economic transactions. Yet, late Tudor and early Stuart London remained by far England’s most prosperous metropolis — its primary market, home to a burgeoning print culture and nourishing theater — and emerged, eventually, as the epicenter of a global economy. This course considers the topographic, social and institutional configuration of early modern London and the ways in which these were reimagined and negotiated in the literature of the period. Drawing on the drama of the period and a wide array of pamphlet literature, we discuss how civic institutions handled the growing influx of the poor and adapted to the increasing power of an emerging bourgeoisie who asserted themselves in unprecedented ways. In addition, we consider secondary sources ranging from maps, theories of urban space and social and economic historiography as well as digital archives and computational techniques that allow us to “scale up” our thinking about early modern London to a vast corpus of texts and documents.
Same as L93 IPH 426
Credit 3 units. A&S IQ: HUM En: H

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

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

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

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

L14 E Lit 432 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 banquet halls. Study includes the plays of Lyly, Kyd, Marlowe, Jonson, Chapman, Ford, Beaumont, Fletcher, Marston, Middleton, Webster and Shakespeare.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM En: H

L14 E Lit 4323 Reading in the Renaissance: Literature and Media in Early Modern England
Examination of reading practices among original audiences for Wyatt, Sidney, Shakespeare, Donne, Jonson, Herrick, Marvell, Rochester, and Dryden and application to our understanding and experience of early modern texts.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM En: H

L14 E Lit 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 L93 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, Menil, 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.J. Thompson and Declan Kiberd will be an organizing principle in the course. The class will see two films, offer oral reports, and write papers. Credit 3 units.

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

L14 E Lit 4495 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 L16 Comp Lit 449
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

L14 E Lit 450 Interdisciplinary Topics in the Humanities
Same as L16 IPH 450
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<td>L14 E Lit 456 English Novel of the 19th Century</td>
<td>Prose fiction by such writers as Jane Austen, Dickens, Thackeray, George Eliot, the Brontës and Hardy.</td>
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<td>L14 E Lit 458</td>
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<td>L14 E Lit 4692</td>
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Credit 3 units. A&S IQ: HUM, LCD, WI Arch: HUM Art: HUM EN: H

Same as L93 IPH 450A
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

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

Prose fiction by such writers as Jane Austen, Dickens, Thackeray, George Eliot, the Brontës and Hardy.
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

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

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

Credit 3 units. Art: HUM

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 globalization 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.

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

Same as L16 Comp Lit 462A
Credit 3 units. BU: HUM

Same as L15 Drama 463
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

Same as L93 IPH 465
Credit 3 units. A&S IQ: HUM EN: H

Same as L93 IPH 405
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

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
Credit 3 units. Art: HUM

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

L14 E Lit 470A Interdisciplinary Topics: Data Signs — A Literary History of Information
Various interdisciplinary topics are explored that may include around the humanities, social sciences and data sciences. Same as L93 IPH 470
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L14 E Lit 472 History of the English Language
Concepts and methods of linguistic study: comparative, historical and descriptive. Application of methods to selected problems in the history of English. Contrastive analysis of excerpts from Old, Middle and later English; sounds, meanings, syntax and styles.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L14 E Lit 474 Frankenstein
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L14 E Lit 478 The Craft of Fiction
A literature/creative writing hybrid course concentrating on the element of dialogue in fiction, reading novels and stories that use dialogue in radical ways, including works by Don DeLillo, Henry Green, Zora Neale Hurston, Grace Paley and Philip Roth.
Credit 3 units. Art: HUM

L14 E Lit 479 The Art and Craft of Poetry
An examination of poetry from its beginnings in English to the present day considering the relationship between earlier traditions and the manifestations of those traditions in contemporary poetry. Issues such as image; metaphor and the employment of it; notions of vision; the extent to which vision can spring from the intersection of art and craft. Study of prosody, reading poems that exemplify the successful use of prosodic technique, and trying our own hands at those techniques as well.
Credit 3 units. A&S IQ: HUM Art: HUM

L14 E Lit 481 Selected English Writers I
Concentrated study of one or two major English writers, e.g., Spenser, Dickens, Blake, Yeats. Consult course listings.
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

L14 E Lit 482 Selected English Writers II
Concentrated study of one or two major English writers, e.g., Spenser, Dickens, Blake, Yeats. Consult course listings.
Credit 3 units. Art: HUM

L14 E Lit 483 Selected American Writers I
Concentrated study of one or two major American writers, e.g., Gertrude Stein and Richard Wright; Emily Dickinson. Consult course listings each semester for specific authors.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

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

L14 E Lit 486 The Business of Books
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, we 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 literature 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, Trakl, Stramm, Lichtenstein,
Péguy, Barbusse, Manning, Jünger, Zweig, Brittain, and Kroner. 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: H