Courses

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

English Language and Literature

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

L14 E Lit 150 First-Year Seminar: American Melodrama Then and Now; Or, Why People Read "Twilight"
Credit 3 units. A&S: FYS A&S IQ: HUM BU: ETH EN: H

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 BU: BA EN: H

L14 E Lit 156 Literature Seminar for First-Year Students
Reading courses, each limited to 15 students. Topics: selected writers, varieties of approaches to literature, e.g., Southern fiction, the modern American short story, the mystery; consult course listings. Prerequisite: first-year standing. Credit 3 units. A&S: FYS A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L14 E Lit 160 First-Year Seminar

L14 E Lit 161A Morality and Markets
What does it look like to live a moral life in today’s market system? We know all too well what it does not look like. The news is filled with moral failures of leaders and executives at top firms. We like to believe that we would behave differently, but what kinds of pressures inform our moral choices? What pulls us, what pushes us, and what persuades us to act one way rather than another? These are the questions that a course combining business and literature can address in unique ways; the world of fiction helps us to examine the ethical dilemmas of the market we inhabit every day. In this course, we use great books, classics of film and modern television, and the tools of modern psychology and business strategy to think critically about what is entailed in living a moral life in the midst of the modern market. This course is for first-year (non-transfer) students only. Same as I60 BEYOND 161 Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L14 E Lit 201C Classical to Renaissance Literature: Text and Traditions
Students enrolled in this course engage in close and sustained reading of a set of texts that are indispensable for an understanding of the European literary tradition, texts that continue to offer invaluable insights into humanity and the world around us. Homer’s Iliad is the foundation of our class. We then go on to trace ways in which later poets and dramatists engage the work of predecessors who inspire and challenge them. Readings move from translations of Greek, Latin, and Italian, to poetry and drama composed in English. In addition to Homer, we will read works of Sappho, a Greek tragedian, Plato, Vergil, Ovid, Petrarch, and Shakespeare. Same as L93 IPH 201C Credit 3 units. A&S: AMP A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: HUM EN: H
L14 E Lit 2151 Literature in English: Early Texts and Contexts
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.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L14 E Lit 2152 Literature in English: Modern Texts and Contexts
What is modern English literature, and how do we tell its story? Is it a succession of literary movements from romanticism to realism to modernism and beyond? Is it a canon of classic texts to survey? Is it a sustained critique of that canon’s exclusions, a recentering of the marginalized authors whose works reveal previously obscured accounts of modernity? It is, in fact, all of the above. In this course, we will introduce students to the central themes, forms, and forces that have shaped the history of English-language literature from the late 18th century to the present, as well as to the tools, vocabularies, and critical practices of contemporary literary studies. Throughout, we will 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.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L14 E Lit 250 Sophomore Seminar
Topic will vary by semester.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

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

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

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

L14 E Lit 300 Independent Study
Credit 3 units.

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

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

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

L14 E Lit 304W Craft of Fiction: Historical Fiction
This writing-intensive course is a literature/creative writing hybrid course in which a number of contemporary historical fictions (meaning, fictions set in periods prior to the authors’ births, and sometimes incorporating real historical events or figures) are covered.
Credit 3 units. EN: H

L14 E Lit 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 auditors become the authors, and propose a version of religious experience that claims a new and more intimate kind of power for its readers. This course looks at a wide range of such writing in vernacular languages read in translation (English, French and German), including the work of Meister Eckhart, Marguerite Porete, Margery Kempe, Julian of Norwich, Eleanor Hull, the anonymous writer of The Cloud of Unknowing and the perhaps pseudonymous William Langland, author of Piers Plowman. Whether such writing seeks to be orthodox or conducive to heresy, it presents a challenge to the power of clergy — a challenge that is written in the vernacular language of lay people, rather than clerical Latin, and in doing so offers distinctively new voices for religious experience. The course will also look at ways in which such work might have been influenced, if onlyoptionally or at times indirectly, by contact with Muslim and Jewish writing (including Jewish exegesis of the Psalms).
Same as L23 Re St 3065
Credit 3 units. Arch: HUM Art: HUM BU: ETH EN: H

L14 E Lit 307 The Writing of the Indian Subcontinent
The Indian subcontinent has in recent years yielded in number of writers, expatriate or otherwise, whose works articulate the postcolonial experience in the "foreign" English tongue. This course is designed as an introductory survey of such writing, drawing on select subcontinental writers. Covering both fiction and nonfiction by several authors, including R.K. Narayan, Salman Rushdie, Anita Desai, Amitav Ghosh, Sara Suleri, Micheal Ondaatjie and Romesh Gunesekera, we discuss such issues as the nature of the colonial legacy, the status of the English language, problems of translation (linguistic and cultural), the politics of religion, the expatriate identity and the constraints of gender roles.
Credit 3 units. A&S IQ: HUM, LCD Art: HUM BU: HUM

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

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

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

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

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

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

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

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

**L14 E Lit 312W Topics in English and American Literature: 30 Years of Queer**
Credit 3 units. A&S IQ: HUM, WI Arch: HUM Art: HUM BU: HUM EN: H

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

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

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

**L14 E Lit 317 Topics in American Literature**
Credit 3 units. A&S IQ: 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
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 II
Representative works of American writing from 1880 to the present, with particular attention to fiction and poetry; authors include James, Stein, Hemingway, Faulkner, Ellison. Prerequisite: 6 units of sophomore literature, junior standing or permission of instructor.

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

L14 E Lit 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.

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

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 Arch: HUM Art: HUM BU: HUM EN: H

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

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

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

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

L14 E Lit 329 Selected English and American Writers
Credit 3 units. Art: HUM

L14 E Lit 330A Topics in AMCS
This topic varies by semester. See course listings for current offering.

Same as L98 AMCS 330
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H
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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit Units</th>
<th>Notes</th>
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<tbody>
<tr>
<td>L14 E Lit 3311</td>
<td>Interdisciplinary Studies in the Humanities</td>
<td>3</td>
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<td></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, Sarraute, and Ellison. We will listen to music like Louis Armstrong’s “Laughin’ Louie” and we will watch films like Laughing Gas, The Man Who Laughs and A Question of Silence. Same as L93 IPH 3311</td>
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<tr>
<td>L14 E Lit 331C</td>
<td>Tragedy</td>
<td>3</td>
<td>Art: HUM BU: HUM</td>
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<tr>
<td>L14 E Lit 3334</td>
<td>A History of the Golden Age of Children's Literature</td>
<td>3</td>
<td>A&amp;S IQ: HUM Arch; HUM Art; HUM BU; HUM EN: H</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>3</td>
<td>The emergence of modern drama: emphasis on Ibsen, Strindberg, Chekhov, Shaw.</td>
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<tr>
<td>L14 E Lit 335</td>
<td>Modern Drama 1850-1920</td>
<td>3</td>
<td>BU: HUM</td>
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<tr>
<td>L14 E Lit 3351</td>
<td>Modern Drama 1880-1945</td>
<td>3</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.</td>
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<tr>
<td>L14 E Lit 3361</td>
<td>Modern Drama, 1945 to the Present</td>
<td>3</td>
<td>Art: HUM BU: HUM</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>3</td>
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<tr>
<td>L14 E Lit 3371</td>
<td>The Theater of the Absurd</td>
<td>3</td>
<td>Art: HUM</td>
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<tr>
<td>L14 E Lit 339</td>
<td>Topics in 19th-Century American Writing</td>
<td>3</td>
<td>A&amp;S IQ: HUM Art; HUM</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>3</td>
<td>The course is directed toward a broad range of majors and nonmajors with a serious but not scholarly interest in American Short Fiction.</td>
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<tr>
<td>L14 E Lit 340</td>
<td>Topics in 20th-Century American Writing</td>
<td>3</td>
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<tr>
<td>L14 E Lit 340W</td>
<td>The American Novel: Split and Hybrid American Identities</td>
<td>3</td>
<td>Examination of the struggle to form an enabling identity for author, characters and text against the divisive pressures of family and society.</td>
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<tr>
<td>L14 E Lit 342W</td>
<td>The Romance: Medieval to Modern</td>
<td>3</td>
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<td>L14 E Lit 343</td>
<td>Two Cultures: Literature and Science</td>
<td>3</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.</td>
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<tr>
<td>L14 E Lit 344W</td>
<td>Writing About Performance</td>
<td>3</td>
<td>In this writing-intensive course, students develop critical strategies for writing about theatre and other performance events, in the present and in a range of historical periods.</td>
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<tr>
<td>L14 E Lit 3451</td>
<td>Topics in American Literature</td>
<td>3</td>
<td>Emerging in American films most forcefully during the 1940s, film noir is a cycle of films associated with a distinctive visual style and a cynical worldview. In this course, we explore the sexual politics of film noir as a distinctive vision of American sexual relations every bit as identifiable as the form’s stylized lighting and circuitous storytelling. We explore how and why sexual paranoia and perversion seem to animate this genre and why these movies continue to influence “neo-noir” filmmaking into</td>
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the 21st century, even as film noir’s representation of gender and sexuality is inseparable from its literary antecedents, most notably, the so-called “hard-boiled” school of writing. We read examples from this literature by Dashiell Hammett, James Cain, Raymond Chandler and Cornell Woolrich, and discuss these novels and short stories in the context of other artistic and cultural influences on gendered power relations and film noir. We also explore the relationship of these films to censorship and to changing post-World War II cultural values. Films screened in complete prints or in excerpts include many of the following: *The Maltese Falcon, Double Indemnity, Murder My Sweet, Phantom Lady, Strangers on a Train, The Big Sleep, The Killers, Mildred Pierce, The High Wall, Sudden Fear, The Big Combo, Laura, The Glass Key, The Big Heat, Kiss Me Deadly, The Crimson Kimono, Touch of Evil, Alphaville*, Chinatown, Taxi Driver, Devil in a Blue Dress, *The Bad Lieutenant and Memento*. Required screenings. 
Same as L53 Film 345
Credit 3 units. A&S IQ: HUM, SC, SD Arch: HUM Art: HUM BU: BA EN: H

### L14 E Lit 346 British Enlightenment Culture

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

### L14 E Lit 347 Masterpieces of Literature I

Masterpieces of Western literature in English translation: Homer through Dante.
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

### L14 E Lit 348 Masterpieces of Literature II

Masterpieces of Western literature in English translation: the 17th century through the 20th century.
Credit 3 units. A&S IQ: HUM, LCD BU: HUM EN: H

### L14 E Lit 350W On Time: Clocks, Calendars, Crisis in Modern British Fiction

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

### L14 E Lit 3520 Introduction to Postcolonial Literature

At its zenith, the British Empire encompassed almost a quarter of the globe, allowing the diminutive island nation unprecedented economic, military, and political influence upon the rest of the world. This course will introduce some of the foundational responses to this dominance, both literary and theoretical, by the colonized and their descendants. We will examine important critiques of colonialism by theorists such as Frantz Fanon, Aimé Césaire, Edward Said, Homi Bhabha, and Gayatri Spivak, as well as literary works that reflect a postcolonial critique by authors such as V.S. Naipaul, George Lamming, Doris Lessing, and N’gugi wa Thiong’o. The course will interrogate how literature could be said to help consolidate Empire as well as ways in which it might function as rebellion against imperial power, with a view toward teasing out the problematics of race, gender, language, nationalism and identity that postcolonial texts so urgently confront.
Credit 3 units. A&S IQ: HUM, LCD BU: HUM EN: H

### L14 E Lit 3522 Topics in Literature

Topics course which varies by semester.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: IS EN: H

### L14 E Lit 3524 Topics in Literature:

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

### L14 E Lit 3525 Topics in English Literature

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

### L14 E Lit 3527 Blacks and Jews in America

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

### L14 E Lit 352A Topics in English & American Literature

The black athlete is a central figure in American entertainment, and has been since Frederick Douglass decried 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 L98 AMCS 352A
Credit 3 units. A&S IQ: HUM, SC, SD Arch: HUM Art: HUM BU: HUM EN: H

### L14 E Lit 3531 Selected English and American Writers

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

### L14 E Lit 3551 Topics: Literary Criticism and Theory: Ways of Approaching a Literary Text

Credit 3 units.

### L14 E Lit 3552 Introduction to Literary Theory

This course introduces students to some of the most influential theoretical approaches to interpretation applied to English-language literature; to significant conceptual and historical debates about literary and cultural theory; and to the keywords used in these debates. Students will learn how to write and speak about theoretical texts and how to recognize the theoretical assumptions that underlie acts of literary interpretation. Theoretical approaches to be featured may include formalism; Marxism; psychoanalysis; gender and sexuality studies; structuralism and post-structuralism; postcolonial studies; critical race studies; new historicism and cultural materialism; cultural studies; affect theory; neurocognitive approaches; and disability studies. This course fulfills the literary theory requirement for the English major; no substitutions will be permitted. In order to preserve necessary seats for English majors, the course will be enrolled through the wait list.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H UColl: HUM
L14 E Lit 357 The Art of Poetry
Techniques of poetry, considered theoretically and practically in relation to problems of form and significance: meter, rhyme, image, metaphor, stanzaic patterns and others.
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM EN: H

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

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

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

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

L14 E Lit 359 Scribbling Women: 19th-Century American Women Writers
In 1855, Nathaniel Hawthorne wrote to his publisher, William Tichnor, that “America is now wholly given over to a damned mob of scribbling women and I should have no chance of success while the public taste is occupied with their trash.” In this class, we examine works of those scribbling women of the 19th century. We read one of the best-selling novels of the century, one that created a scandal and ruined the author’s literary reputation, along with others that have garnered more attention in our time than their own. In addition to focusing on these women writers, we also explore questions about the canon and American literature: What makes literature “good”? What constitutes American literature? How does an author get in the canon and stay there? Finally, in this writing intensive course, there are frequent writing assignments and a strong emphasis on the essential writing process of drafting and revising.
Same as L77 WGSS 358
Credit 3 units. A&S IQ: HUM, WI Arch: HUM Art: HUM BU: HUM 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 3676 Rhetoric: Ancient and Modern
Rhetoric, or the art of persuasion, has played a prominent and controversial role in political and educational theory and practice. We survey rhetorical texts, ranging from Plato and Aristotle through Augustine and Edmund Burke, to Kenneth Burke and Jürgen Habermas.
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 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 love stories; attempts to move from these to theoretical and overt 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, LCD, SD Arch: HUM Art: HUM BU: HUM EN: IS EN: H
L14 E Lit 376 The Victorian Period
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

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

L14 E Lit 3778 Comparative Studies in the Novel
This course introduces students to novels from a given period or from a geographical area, with attention to how novels are read and how they communicate.
Same as L16 Comp Lit 3778
Credit 3 units. Art: HUM

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

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

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

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

L14 E Lit 388 African-American Literature: African-American Writers Since the Harlem Renaissance
African-American literature in the 20th and 21st centuries grows from the Harlem Renaissance into a world-shaping institution. Guggenheim, Pulitzer, and Nobel prize winners; card-carrying Communists, rock-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, 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. This course satisfies the Twentieth Century requirement in English and/or the one 300-level elective requirement in AFAS. Same as L90 AFAS 388C Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L14 E Lit 391 Literature and Medicine
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: ETH, HUM EN: H

L14 E Lit 391W Literature and Medicine
Credit 3 units. A&S IQ: HUM, WI Arch: HUM Art: HUM BU: HUM EN: H

L14 E Lit 392W The Rise of the American Short Story

L14 E Lit 393 Literary Theory: Subject and Subjection
Same as L16 Comp Lit 393 Credit 3 units. A&S IQ: HUM Art: HUM EN: H

L14 E Lit 394 African Literature in English
Credit 3 units. A&S IQ: HUM, LCD BU: HUM

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

L14 E Lit 395 Shakespeare
Credit 3 units.

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

L14 E Lit 3952 Shakespeare in Performance
Credit 3 units. A&S IQ: HUM BU: HUM

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

Same as L98 AMCS 3975
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

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

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

Credit 2 units.

L14 E Lit 400 Independent Study
Credit 3 units.

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

L14 E Lit 402 Introduction to Graduate Studies I: Research
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, Krap'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:
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit Units</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>L14 E Lit 407</td>
<td>Old English, Introductory</td>
<td>3</td>
<td>Study of the Anglo-Saxon language and introduction to major prose and short poetry of the period. Prerequisite: junior standing and 6 units of literature. Credit 3 units. Art: HUM</td>
</tr>
<tr>
<td>L14 E Lit 408</td>
<td>Old English Literature</td>
<td>3</td>
<td>Close study of some major literary texts (e.g., Beowulf, the Exeter book) and major issues (e.g., Anglo-Saxon and Latin culture, traditions of heroic literature) of the Anglo-Saxon tradition. Prerequisite: E Lit 407 or permission of instructor. Credit 3 units. Art: HUM</td>
</tr>
<tr>
<td>L14 E Lit 410</td>
<td>Medieval English Literature I</td>
<td>3</td>
<td>Topics course in Medieval English literature. Credit 3 units. A&amp;S IQ: HUM Art: HUM EN: H</td>
</tr>
<tr>
<td>L14 E Lit 411</td>
<td>Old and Middle English Literature</td>
<td>3</td>
<td>Early English literature from Beowulf and Anglo-Saxon poetry, in translation, through major works in Middle English of the 14th and 15th centuries, exclusive of Chaucer. Credit 3 units. Art: HUM</td>
</tr>
<tr>
<td>L14 E Lit 4111</td>
<td>Interdisciplinary Studies in the Humanities</td>
<td>3</td>
<td>This course will open with a survey of the classical tradition in pastoral/bucolic. We will consider questions of genre, intertextuality and ideology, and we will ask how “the lives and loves of herders” became favored ground for literary meditation on issues of surface and depth, reality and illusion, artifice and sincerity. This portion will involve intensive reading in translation of Theocritus, Vergil and Longus. In the second half of the semester, we will consider the survival, adaptation and deformation of ancient pastoral themes, forms and modes of thought in British and American writing from the 19th and 20th centuries. We will read works of Mark Twain, Kenneth Grahame, Thomas Hardy and Tom Stoppard. Same as L93 IPH 4111 Credit 3 units. A&amp;S IQ: HUM, LCD EN: H</td>
</tr>
<tr>
<td>L14 E Lit 412</td>
<td>16th-Century English Literature</td>
<td>3</td>
<td>Credit 3 units. A&amp;S IQ: HUM EN: H</td>
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<tr>
<td>L14 E Lit 413</td>
<td>17th-Century English Literature: 1603-1660</td>
<td>3</td>
<td>Selected readings in English literature from Donne and Jonson through Dryden. Credit 3 units. A&amp;S IQ: HUM Art: HUM</td>
</tr>
<tr>
<td>L14 E Lit 415</td>
<td>18th-Century English Literature</td>
<td>3</td>
<td>Selected readings in English literature from Pope and Swift through the age of Johnson. Credit 3 units. A&amp;S IQ: HUM Art: HUM</td>
</tr>
<tr>
<td>L14 E Lit 415A</td>
<td>Readings in 19th-Century English Literature</td>
<td>3</td>
<td>Art: HUM</td>
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<tr>
<td>L14 E Lit 416</td>
<td>English Literature of the Romantic Period</td>
<td>3</td>
<td>Credit 3 units. Art: HUM</td>
</tr>
<tr>
<td>L14 E Lit 4172</td>
<td>Roman Remains: Traces of Classical Rome in Modern British Literature</td>
<td>3</td>
<td>This course will examine the use of the Roman textual and material inheritance in poets, novelists and critics of the late 19th and 20th centuries working in Britain, and will ask how modernity addresses the claims of the classical tradition. We will place Thomas Hardy's Poems of 1912-13 next to Vergil's Aeneid, then survey Hardy's relationship to the visible remainders of Rome and the people it conquered — roads, barrows, forts — in the landscape of Dorset. After examining the representation of the Celtic hill-fort in fiction, and the legacy of Vergilian representations of the countryside in poetry, we will consider representations of Rome in light of modern imperialism (Joseph Conrad's Heart of Darkness and Ezra Pound's &quot;Homage to Sextus Propertius&quot;) and examine the place of Vergil in T.S. Eliot's critical and poetic practice. Same as L93 IPH 4171 Credit 3 units. A&amp;S IQ: HUM EN: H</td>
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<tr>
<td>L14 E Lit 418</td>
<td>Victorian Literature 1830-1890</td>
<td>3</td>
<td>Readings in such authors as Carlyle, Tennyson, Browning, Mill, Arnold and Pater. Credit 3 units. A&amp;S IQ: HUM Art: HUM EN: H</td>
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<tr>
<td>L14 E Lit 420</td>
<td>Topics in English and American Literature</td>
<td>3</td>
<td>Comparing the literatures — readings in the literature and theory of English and American Literature. Topics vary according to semester offerings. Credit 3 units. A&amp;S IQ: HUM Arch: HUM Art: HUM EN: H</td>
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<tr>
<td>L14 E Lit 4204</td>
<td>Film Theory</td>
<td>3</td>
<td>This course is an introduction to both classical and contemporary film theory. Beginning with the earliest attempts to treat cinema as a new and unique art form, the course initially reviews the various ways in which film theory attempted to define cinema in terms of its most essential properties. The course then examines more contemporary developments within film theory, more specifically its attempt to incorporate the insights of other critical and analytical paradigms, such as semiotics, psychoanalysis, feminism, queer theory and postmodernism. Throughout the course, we consider questions regarding the ontology of cinema, its relation to spectators, and the various ways in which its formal properties create meaning. Readings for the course include the major works of Sergei Eisenstein, Andre Bazin, Christian Metz, Laura Mulvey and Fredric Jameson. Required screenings. Same as L53 Film 420 Credit 3 units. A&amp;S IQ: HUM, WI Arch: HUM Art: HUM EN: H</td>
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<tr>
<td>L14 E Lit 423</td>
<td>Topics in American Literature</td>
<td>3</td>
<td>Credit 3 units. A&amp;S IQ: HUM, SD Art: HUM EN: H</td>
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<tr>
<td>L14 E Lit 4231</td>
<td>Topics in American Literature I</td>
<td>3</td>
<td>Credit 3 units. A&amp;S IQ: HUM Art: HUM EN: H</td>
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<tr>
<td>L14 E Lit 4232</td>
<td>Slavery and the American Imagination</td>
<td>3</td>
<td>Credit 3 units. A&amp;S IQ: HUM Art: HUM</td>
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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 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, Nella Larsen, Meridel LeSueur, Claude McKay, Clifford Odets, Tillie Olsen, Ezra Pound, Jean Toomer and Richard Wright. A shorter list of critical essays highlights modernism's tendency to theorize itself while introducing 21st-century perspectives from the "New Modernist Studies." Satisfies the American literature requirement. For undergraduates, junior or senior standing is required. Credit 3 units. A&S IQ: HUM Art: HUM: EN N

L14 E Lit 4240 Topics in American Literature II
Fiction not often found in the standard survey course, such as Harold Frederic's *The Damned of Theron Ware*, G. W. Cable's *The Grandissimes*, Frank Norris' *The Octopus*, Jack London's *Martin Eden*, Thomas Wolfe's *Heaven's My Destination*, Dorothy Baker's *Young Man With a Horn*, R. P. Warren's *All the King's Men*, Thomas Pyncheon's V, and short works by Edith Wharton and Ring Lardner. Credit 3 units. Art: HUM

L14 E Lit 4241 In the Kingdom of Swing — Black American Culture
An examination of the development of African-American literature and culture between 1929 and 1941. Credit 3 units. Art: HUM

L14 E Lit 4243 Contemporary African-American Drama
A close study of selected plays from Africa, the Caribbean and the United States. We consider plays by Lonnie Carter, John Pepper Clark, Adrienne Kennedy, Wole Soyinka, Etua T. Sutherland, Derek Walcott and Edgar White, among others. Credit 3 units. Art: HUM

L14 E Lit 4244 Topics in African-American Literature
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

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

L14 E Lit 425C Humanities by the Numbers
To what extent can computational techniques that draw on statistical patterns and quantification assist us in literary analysis? Over the semester, we juxtapose the close reading of historical documents or literary works with the "distant reading" of a large corpus of historical data or literary texts. We ask how the typically "human" scale of reading that lets us respond to literary texts can be captured on the "inhuman" and massive scales at which computers can count, quantify and categorize texts. While this class introduces students to basic statistical and computational techniques, no prior experience with technology is required. Prerequisites: two 200-level or one 300-level course in literature or history. This is a topics-type course and the specific documents and works examined vary from semester to semester. Please consult semester course listings for current offerings. Same as L93 IPH 425 Credit 3 units. A&S IQ: HUM Art: HUM 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 429 American Fiction Since 1945
Credit 3 units. A&S IQ: HUM: Art: HUM

L14 E Lit 430 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 431 English Drama, Exclusive of Shakespeare, to 1642
Studies of selected major plays against a background of change and tradition in English drama from its beginnings to the closing of the theaters.
Credit 3 units. Art: HUM

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

L14 E Lit 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: BU: HUM EN: H

L14 E Lit 434 Topics in English and American Drama
Varies from semester to semester.
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

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

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

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

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

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

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

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

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

L14 E Lit 4485 20th-Century Irish Poetry
Credit 3 units. Art: HUM

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

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

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

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

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

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

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

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

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

L14 E Lit 4582 The North American Novel, 1945 to the Present
Credit 3 units. Art: HUM

L14 E Lit 4583 British Fiction after Modernism
Course attempts to identify characteristics of British postmodern fiction: experimental novels of the 1970s and 1980s — works by, for example, John Fowles, Alasdair Gray and Martin Amis; the "devolution" of British fiction into its constituent Scottish and English strands in the 1980s and 1990s, as well as its simultaneous globalizing as diasporic novelists wrote from Britain about "home." Younger writers, in frequently provocative ways, address the questions of nation, place, class and sexual identity that have dominated the postwar period.
Credit 3 units.

L14 E Lit 4584 Contemporary Fiction
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L14 E Lit 4591 The Modern European Novel
Credit 3 units. Art: HUM

L14 E Lit 4601 The Shaping of Modern Literature
Themes and major figures associated with the shaping of the modern literary imagination, including such topics as Freudian and Jungian versions of the self, phenomenological thought, the symbolist imagination and such masters as Hegel, Kafka, Kierkegaard, and William and Henry James. Topics vary each semester; consult course listings.
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

L14 E Lit 461 Topics in English Literature I
Studies in special subjects, e.g., allegory and symbolism in the medieval period; the sonnet in English literature, English poetry and politics. Consult course listings.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

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

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

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

L14 E Lit 4635 The Pre-History of Blogging: Social Media of the Enlightenment
This course will explore the ways in which the Enlightenment — in France, England, Germany and the U.S. — was shaped by the emergence of new literary forms, media and technologies of communication. Like our blogs, Facebook and email, the 18th century had its new social media — newspapers and literary journals, letters that surged through the national postal systems — as well as new social institutions — salons and coffeehouses — that served as forums for public debate. We will examine these novelties in order to investigate the often ambivalent heritage of the Enlightenment; the use of media to exchange knowledge and express dissent; the use of media for surveillance and state control.
Same as L93 IPH 465
Credit 3 units. A&S IQ: HUM EN: H

L14 E Lit 466 Theory and Methods in the Humanities:
Same as L93 IPH 405
L14 E Lit 4693 Topics in European Literature and History
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

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

L14 E Lit 472 History of the English Language
Concepts and methods of linguistic study: comparative, historical and descriptive. Application of methods to selected problems in the history of English. Contrastive analysis of excerpts from Old, Middle and later English; sounds, meanings, syntax and styles.
Credit 3 units. A&S IQ: HUM 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 475 Reformers and Radicals: Feminist Thinking through History
We focus on feminist thought in Western culture but also examine non-Western ideas about feminism. We trace the relationship among emergent feminist ideas and such developments as the rise of scientific methodology, Enlightenment thought, revolutionary movements and the gendering of the political subject, colonialism, romanticism, socialism, and global feminisms. Readings are drawn from both primary sources and recent feminist scholarship on the texts under consideration. Note: This course is in the core curriculum for the Women, Gender, and Sexuality Studies graduate certificate. Permission of instructor required. Prerequisite: completion of at least one Women, Gender, and Sexuality Studies graduate course or permission of the instructor. Students who have taken L77 WGSS 475 Intellectual History of Feminism cannot take this class.
Same as L77 WGSS 475
Credit 3 units. A&S IQ: HUM, SC, SD Arch: HUM Art: HUM EN: H

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

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

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

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

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

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

L14 E Lit 486 The Business of Books
Credit 3 units. A&S IQ: HUM BU: HUM

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

L14 E Lit 4930 The Unmaking and Remaking of Europe: The Literature and History of the European War of 1914-1918
The Great War of 1914-1918 is one of the most momentous events in history. We can approach its broad European import by reading its literatures comparatively. Far wider than the concerns of any one national ideology, the literature of record represents a profound crisis in the European cultural imaginary. A number of critical and interpretive issues will be in play in our readings, which will move through three major phases. We begin with the powerful immediacy of trench poetry (1914-1919), develop into the constructed narratives of the great postwar novels and memoirs (1920-1931), and then turn toward the retrospect of the 1930s, which is also the prospect on the next, now inevitable, war. The authors featured include combatant and civilian writers, names well-known and not so famous: Mann, Apollinaire, Owen, Pound, Cocteau, H.D., Woolf, Maurois, West, Celine, Joyce, Musil, Eliot, Rosenberg, Sassoon, Graves, Hardy, 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

L14 E Lit 480 The Unmaking and Remaking of Europe: The Literature and History of the European War of 1914-1918
The Great War of 1914-1918 is one of the most momentous events in history. We can approach its broad European import by reading its literatures comparatively. Far wider than the concerns of any one national ideology, the literature of record represents a profound crisis in the European cultural imaginary. A number of critical and interpretive issues will be in play in our readings, which will move through three major phases. We begin with the powerful immediacy of trench poetry (1914-1919), develop into the constructed narratives of the great postwar novels and memoirs (1920-1931), and then turn toward the retrospect of the 1930s, which is also the prospect on the next, now inevitable, war. The authors featured include combatant and civilian writers, names well-known and not so famous: Mann, Apollinaire, Owen, Pound, Cocteau, H.D., Woolf, Maurois, West, Celine, Joyce, Musil, Eliot, Rosenberg, Sassoon, Graves, Hardy, 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
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 captures on they massive scales at which computers can count, quantify and categorize. What nuance is lost in this translation between "close" and "distant" readings and what insights are gained?
Credit 3 units. A&S IQ: HUM EN: H

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

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

Same as L22 History 4976
Credit 3 units. A&S IQ: HUM EN: H

L14 E Lit 498 The Spenser Lab
This course involves graduate and undergraduate students in the ongoing work of the Spenser Project, an interinstitutional effort to produce a traditional print edition of the Complete Works of Edmund Spenser.
Credit 3 units. A&S IQ: HUM EN: H

L14 E Lit 498W The Spenser Lab
In this writing-intensive course, the students are given a variety of writing tasks: writing commentaries, introductions, software manuals, grant proposals, software requirements and design documents (SRDDs).
Credit 4 units. A&S IQ: HUM, WI EN: H