

# ENGLISH

*Emeriti: (Professors)* George H. Brown, W. B. Carnochan, George G. Dekker, Charles N. Fifer, Albert J. Gelpi, Barbara C. Gelpi, David Halliburton, Shirley Heath, John L'Heureux, Herbert Lindenberger, John Loftis, Thomas C. Moser, Nancy H. Packer, Marjorie G. Perloff, Arnold Rampersad, Ronald A. Rebholz, Lawrence V. Ryan, Wilfred H. Stone, Elizabeth C. Traugott, Wesley Trimpfi; (*Associate Professor*) Sandra Drake; (*Professor, Teaching*) Larry Friedlander; (*Senior Lecturer*) Helen B. Brooks  
*Chair:* Jennifer Summit

*Director of Creative Writing Program:* Eavan Boland

*Director of Program in Writing and Rhetoric:* Andrea A. Lunsford

*Professors:* John B. Bender (English, Comparative Literature), Eavan Boland, Terry Castle (on leave), W. S. Di Piero (on leave Autumn, Winter), J. Martin Evans (on leave Spring), John Felstiner (on leave Autumn), Kenneth W. Fields, Shelley Fisher Fishkin (on leave Winter, Spring), Roland Greene (English, Comparative Literature), Gavin Jones, Seth Lerer (English, Comparative Literature; Autumn only), Andrea A. Lunsford, Franco Moretti (English, Comparative Literature), Stephen Orgel, Patricia A. Parker (English, Comparative Literature), Peggy Phelan (English, Drama), Robert M. Polhemus, David R. Riggs, Ramón Saldivar (English, Comparative Literature; on leave), Jennifer Summit, Elizabeth Tallent (on leave Winter), Tobias Wolff

*Associate Professors:* Michele Elam, Denise Gigante, Ursula Heise, Blair Hoxby, Nicholas Jenkins, Paula Moya (on leave), Blakey Vermeule, Alex Woloch

*Assistant Professors:* Claire Jarvis, Michelle Karnes, Saikat Majumdar, Judith Richardson (on leave), Stephen Sohn, Hannah Sullivan

*Senior Lecturer:* Christopher Rovee

*Courtesy Professors:* David Palumbo-Liu, Bryan Wolf

*Courtesy Associate Professor:* Joshua Landy

*Lecturers:* Molly Antopol-Johnson, Keith Ekiss, Skip Horack, Maria Hummel, Scott Hutchins, Adam Johnson, Tom Kealey, David MacDonald, Michael McGriff, Hilton Obenzinger, Linda Paulson, Angela Pneuman, Rita Mae Reese, Bruce Snider, Alice Staveley, Shimon Tanaka, Joshua Tyree, Michael Wyatt

*Consulting Professors:* Valerie Miner, Carol Shloss

*Consulting Assistant Professor:* Matthew Jockers

*Visiting Professors:* Mark Doty, Mary Gordon

*Department Offices:* Building 460, Room 201

*Mail Code:* 94305-2087

*Phone:* (650) 723-2635

*Web Site:* <http://english.stanford.edu>

Courses offered by the Department of English have the subject code ENGLISH, and are listed in the "English (ENGLISH) Courses" section of this bulletin.

## MISSION OF THE DEPARTMENT OF ENGLISH

The Department of English seeks to teach and promote an understanding of the significance and history of British, American, and Anglophone literatures and to foster an appreciation of the richness and variety of texts in the language. The undergraduate program offers rigorous training in interpretive thinking and precise expression, teaching students to invent ideas, organize them, draw deductions and make connections to new ideas, and articulate them in eloquent and convincing ways. The English graduate program features the study of imaginative language, rhetoric, and the poetic and narrative arts and it focuses on the roles that imaginative writing and representations play in almost every aspect of human experience. Completing the B.A., M.A., or Ph.D. curricula prepares students of English to adapt, to think, and to communicate inventively, and to be cultured and humane in their approach to life.

## UNDERGRADUATE PROGRAMS IN ENGLISH

### BACHELOR OF ARTS IN ENGLISH

The English major is designed to provide students with both an understanding of the development of literatures in English and an appreciation of the variety and richness of literary texts. It offers a rigorous training in interpretive thinking and precise expression.

#### SUGGESTED PREPARATION FOR THE MAJOR

Prospective English majors are advised to consider IHUM 34A,B, A Life of Contemplation or Action: Debates in Western Literature and Philosophy, to satisfy their IHUM-2,3 requirements.

*Suggested or Recommended Courses—*  
IHUM 34A,B. A Life of Contemplation or Action: Debates in Western Literature and Philosophy  
ENGLISH 9/109. Masterpieces of English Literature I: Chaucer, Shakespeare, Milton and their Contemporaries  
ENGLISH 20/120. Masterpieces of English Literature II: From the Enlightenment to the Modern Period  
ENGLISH 21/121. Masterpieces of American Literature  
ENGLISH 47/147. Masterpieces of Contemporary Literature

#### FIELDS OF STUDY OR DEGREE OPTIONS

Because the Department of English recognizes that the needs and interests of literature students vary, it has approved several major programs of study. Each of these has different objectives and requirements; students should consider carefully which program of study corresponds most closely to their personal and intellectual objectives. The department offers the following fields of study for degrees in English: Literature; Literature with Creative Writing emphasis; Literature with Interdisciplinary emphasis; Literature and Foreign Language Literature; Literature and Philosophy.

#### DEGREE REQUIREMENTS

Those interested in majoring in English are encouraged to declare by the beginning of their junior year, but are urged to discuss their plans with the undergraduate student services specialist as early as possible, and to take recommended preparatory courses for the major in their freshman and sophomore years. To declare the major, a student must fill out the Declaration of Major in Axxess; choose a faculty advisor; and submit a completed program proposal form approved by the advisor. It is recommended that a student meet with the advisor at least once per quarter to discuss progress towards degree completion.

With the exception of ENGLISH 160. Poetry and Poetics, which must be taken for a letter grade, any two of the requisite courses may be taken on a satisfactory/no credit basis at the discretion of the instructor. Students may apply as many as four literature courses taken at approved universities towards the English major. Approval of such courses towards the major is at the discretion of the Director of Undergraduate Studies. Requests for transfer credit, including course syllabi and official transcript, should be submitted to the undergraduate student services coordinator, and to the Office of the University Registrar's external credit evaluation section.

The total number of units required to graduate for each degree option is specified in the relevant section following. All courses should be taken for 5 units. Irrespective of field of study or degree option, all English majors must complete the following requirements:

*Required Courses—*  
ENGLISH 160. Poetry and Poetics (WIM, 5 units)  
1. Two courses in British Literature before 1750 (10 units)  
2. Two courses in British Literature 1750-1900 or American Literature before 1900, or one of each (10 units)  
3. One course in Shakespeare (5 units)  
4. One course in critical methods (5 units)

*Rules that apply to all English majors irrespective of field of study or degree option—*

At least one course must be in American Literature  
5. At least one course must be in British Literature after 1750  
6. At least one course must be a major's seminar  
7. Courses can only be counted once, i.e. can only satisfy 1 requirement

*I. Literature*—This field of study is declared in Axess. This program provides for the interests of students who wish to understand the range and historical development of British and American literatures and a variety of critical methods by which their texts can be interpreted. The major emphasizes the study of literary forms and genres and theories of textual analysis. In addition to degree requirements required of all majors and listed above, students must complete at least 25 additional units of approved courses including:

Three elective courses, chosen from among those offered by the Department of English, from one of the following concentrations:

- a. a specific genre: drama, film, lyric poetry, or prose fiction
  - b. a specific historical period: literature before 1750, literature between 1750 and 1900, or literature after 1900
  - c. one of the following areas of interest: gender and sexuality; language and rhetoric; literary theory; race and ethnicity; or single authors
  - d. an alternative, well-defined area of interest with the approval of their adviser and the Director of Undergraduate Studies
8. Two additional elective courses, only one of which may be a creative writing course, chosen from among those offered by the Department of English. In place of one of these two elective courses, students may choose one upper-division course in a foreign literature read in the original language.

*II. Literature with Creative Writing Emphasis*—This field of study is declared in Axess. This program is designed for students who want a sound basic knowledge of the English literary tradition as a whole and at the same time want to develop skills in writing poetry or prose. In addition to degree requirements required of all majors and listed above, students must complete at least 30 additional units of approved courses including:

One course in 20th-century literature

9. One beginning prose course: ENGLISH 90. Fiction Writing or ENGLISH 91. Creative Nonfiction
10. One beginning poetry course: ENGLISH 92. Reading and Writing Poetry
11. Three courses with an emphasis in either Prose or Poetry: Prose writers must take ENGLISH 146. Development of the Short Story, and two intermediate or advanced prose classes: ENGLISH 190, 190F, 190G, 190P, 190R, 190V, 191, or 290. Poetry writers must take two intermediate or advanced poetry classes: ENGLISH 192, 192P,V, or 292, and one other literature course in poetry to be approved by a professor in the Creative Writing program.

*III. Literature with Interdisciplinary Emphasis*—This field of study is declared in Axess. This program is intended for students who wish to combine the study of one broadly defined literary topic, period, genre, theme or problem with an interdisciplinary program of courses relevant to that inquiry. In addition to degree requirements required of all majors and listed above, students must complete at least 35 additional units of approved courses including:

Three elective literature courses chosen from among those offered by the Department of English. Students must select two of these courses in relation to their interdisciplinary focus.

12. Four courses related to the area of inquiry. These courses may be chosen from disciplines such as anthropology, the arts (including the practice of one of the arts), classics, comparative literature, European or other literature, feminist studies, history, modern thought and literature, political science, and African American studies. These courses should form a coherent program and must be relevant to the focus of the courses chosen by the student to meet the requirement. Each of these courses must be approved in advance by the interdisciplinary program director. In addition, students in this program must write at least one interdisciplinary paper. This may be a senior honors essay (ENGLISH 197), a senior independent essay (ENGLISH 199), an individual research paper (ENGLISH 194 or 198), or a paper integrating the material in two courses the student is taking in two different disciplines.

*IV. Literature and Foreign Language Literature*—This major

provides a focus in British and American literature with additional work in French literature; German literature; Italian literature; Spanish or Spanish American literature. These are interdepartmental majors declared in Axess. In addition to degree requirements required of all majors and listed above, students must complete at least 30 additional units of approved courses including:

Two elective courses chosen from among those offered by the Department of English, one of which may be a creative writing course.

13. A coherent program of four courses in the foreign language literature, read in the original language, approved by the Director of Undergraduate Studies in English and by the relevant foreign language department.

*V. Literature and Philosophy*—Students should declare the English Literature major in Axess, and meet with the undergraduate director concerning the Literature and Philosophy focus. This track is for students who wish to explore interdisciplinary studies at the intersection of literature and philosophy while acquiring knowledge of the English language literary tradition as a whole. In addition to degree requirements required of all majors and listed above, students must complete at least 35-45 additional units of approved courses (at least eight 5-unit courses of the total units required must be within the English department) including:

PHIL 80. Mind, Matter, and Meaning (Writing in the Major): Prerequisite: introductory philosophy course.

14. Gateway course: ENGLISH 81. Philosophy and Literature. This course should be taken as early as possible in the student's career, normally in the sophomore year.
15. Aesthetics, Ethics, Political Philosophy: one course from PHIL 170 series.
16. Language, Mind, Metaphysics, and Epistemology: one course from PHIL 180 series.
17. History of Philosophy: two courses in the history of Philosophy, numbered above PHIL 100.
18. Two upper division courses of special relevance to the study of Philosophy and Literature. A list of approved courses is available from the Director of Undergraduate Studies in English.
19. Capstone seminar of relevance to the study of Philosophy and Literature.

#### HONORS PROGRAM

Students wishing to undertake a formal program of advanced literary criticism and scholarship, including the honors seminar and independent research, are invited to apply for the honors program in the Winter Quarter of the junior year. Any outstanding student is encouraged to engage in an honors thesis project.

Admission is selective. Provisional admission is announced in March. Permission to continue in the program is contingent upon submission, by May 15 of the junior year, of a Senior Honors Essay proposal with a bibliography. Honors students are encouraged to complete the following English major requirements before the start of their senior year: critical methods and Poetry and Poetics (ENGLISH 160).

In September before the senior year, students are encouraged to participate in Bing Honors College. In the Autumn Quarter of the senior year, students take a 3 unit honors seminar on critical approaches to literature. The senior-year seminar is designed to introduce students to the analysis and production of advanced literary scholarship. In addition, in Autumn Quarter of the senior year, honors students take a 2 unit essay workshop focused on the process of researching and writing the essay. Students who are studying at Oxford or at other institutions may be exempted from these requirements on request and with the approval of the director of the honors program.

In Winter and Spring quarters of the senior year, honors students complete the senior honors essay for 10 units under supervision of a faculty adviser.

The deadline for submitting the honors essay is May 15. Essays that receive a grade of 'A-' or above are awarded honors.

Students in the honors program complete the requirements of the major and the following:

*Required Courses*—  
ENGLISH 196A. Honors Seminar, 3 units

ENGLISH 196B. Honors Essay Workshop, 2 units  
ENGLISH 197. Senior Honors Essay, 10 units

### HONORS PROGRAM IN HUMANITIES

An honors program in Humanities is available for English Literature majors who wish to supplement the major with a related and carefully guided program of studies. See the “Interdisciplinary Studies in Humanities” section of this bulletin for a description of the program. Students wishing to take the Comparative Literature option within the honors program in Humanities should see the “Comparative Literature” section of this bulletin.

### MODULES

*Advanced Individual Research*—Students taking 100 or 200 level courses may, with the consent of the instructor, write a follow-up 5-unit paper based on the course material and due no later than the end of the succeeding quarter (register for ENGLISH 194). The research paper is written under the direct supervision of the professor; it must be submitted first in a preliminary draft and subsequently in a final version.

*Senior Independent Essay*—The senior independent essay gives senior English majors the opportunity to work throughout the year on a sustained piece of critical or scholarly work of around 10,000 words on a topic of their choice, with the close guidance of a faculty adviser. Each student is responsible for finding an adviser, who must approve the proposed topic before the end of the third quarter prior to expected graduation. The senior essay is read and graded by the adviser and one other member of the English faculty. Senior independent essay students register for ENGLISH 199.

### OVERSEAS STUDIES OR STUDY ABROAD

The flexibility of the English major permits students to attend an overseas campus in any quarter, but it is advisable, and in some cases essential, that students spend their senior year at Stanford if they wish to participate in the Honors Program or in a special in-depth reading course. For more information on Stanford overseas programs, see the “Overseas Studies” section of this bulletin.

Students should consult their advisers and the undergraduate program officer to make sure that they can fulfill the requirements before graduation. The Stanford Program in Oxford usually offers courses which apply toward both University requirements and area requirements for the English major. In either case, students should save the syllabi from their courses if they wish to apply to use them to fulfill an English major requirement.

### MINOR IN ENGLISH OR IN CREATIVE WRITING

Both the Department of English and the Creative Writing program offer a distinct minor.

### MINOR IN ENGLISH LITERATURE

The minor in English Literature offers some flexibility for those students who want to pursue specific interests within British and American literature, while still requiring certain courses that ensure coverage of a variety of periods, genres, and methods of studying literature.

*Requirements*—In order to graduate with a minor in English, students must complete the following program of seven 5-unit courses, at least one of which must be a seminar, for a total of 35 units:

*Required Courses for the Minor*—

ENGLISH 160. Poetry and Poetics

20. One course from each of the following historical periods:

e. British literature to 1750

f. British literature from 1750 to 1900 or American literature before 1900

g. 20th-century British or American literature

21. One course in Shakespeare

22. Two elective courses, one of which may be a course in Creative Writing.

### MINOR IN CREATIVE WRITING

The minor in Creative Writing offers a structured environment in which students interested in writing prose or poetry develop their skills while receiving an introduction to literary forms. Students choose a concentration in either prose or poetry.

*Requirements*—In order to graduate with a minor in Creative Writing, students must complete the following program of six 5-unit courses for a total of 30 units. All courses must be taken for a letter grade.

*Required Courses for the Minor*—

ENGLISH 94. Introduction to Creative Writing: Form and Structure

23. ENGLISH 146. The Development of the Short Story (prose writers), or ENGLISH 160. Poetry and Poetics (poetry writers)

24. Four writing workshops, three in the chosen concentration, one outside

h. Prose writers must first take one beginning prose class ENGLISH 90, Fiction Writing, or ENGLISH 91, Creative Nonfiction, then two intermediate or advanced prose classes: ENGLISH 190, 190F,G,P,R,V, 191, or 290. Prose writers must also take ENGLISH 92, Poetry Writing.

i. Poetry writers must first take ENGLISH 92, Poetry Writing, then two intermediate or advanced poetry classes ENGLISH 192, 192P,V, or 292. Poetry writers must also take one beginning prose class, ENGLISH 90, Fiction Writing, or ENGLISH 91, Creative Nonfiction.

## GRADUATE PROGRAMS IN ENGLISH

The English Department seeks to teach and promote an understanding of both the significance and the history of British and American literature, broadly defined, and to foster an appreciation of the richness and variety of texts in the language. It offers rigorous training in interpretive thinking and precise expression. The English graduate program features the study of what imaginative language, rhetoric, and narrative art has done, can do, and may yet do in life, and it focuses on the roles that creative writing and representations play in almost every aspect of modern experience. Graduate students are admitted as candidates for only the Ph.D. or the M.A. in English and American Literature.

### MASTER OF ARTS IN ENGLISH

University requirements for the M.A. are described in the “Graduate Degrees” section of this bulletin.

### ADMISSION

Students with a bachelor’s degree in English or a closely related field may apply to pursue graduate work toward an advanced degree in English at Stanford. Applicants for admission to graduate work must take the General Test of the Graduate Record Examination and the Subject Test in Literature. International students whose first language is not English are also required to take the TOEFL examination, with certain exceptions: see <http://gradadmissions.stanford.edu>. The M.A. program is a terminal, one-year program without financial aid.

M.A. candidates must complete with a 3.0 (B) grade point average (GPA) at least nine courses (a minimum of 45 units), at least two of which must be 300-level courses. Ordinarily, graduate students enroll in courses numbered 200 and above. They may take no more than two courses numbered 101-199 without the consent of the Director of Graduate Studies, and no more than two courses outside the department. The master’s student may take no more than 10 units of directed reading and research (ENGLISH 398). No creative writing courses may be used to fulfill the requirements. M.A. candidates must also demonstrate a reading knowledge of one foreign language. (For ways of fulfilling this requirement, see the section below on language requirements for the Ph.D.) Interested students should consult their faculty adviser or the graduate program adviser for further details.

### DEGREE REQUIREMENTS

*Required Courses*—

ENGLISH 296. Introduction to M.A. Studies

25. Two courses in literature before 1800

26. Two courses in literature after 1800

*Optional Courses*—Four elective courses; these courses should represent a mixture of survey and specialized courses chosen to guarantee familiarity with a majority of the works on the reading list for doctoral candidates. Candidates who can demonstrate unusually

strong preparation in the history of English literature may undertake a 40 to 60 page master's thesis. Each student is responsible for finding an adviser, who must approve the proposed topic before the end of Winter Quarter prior to anticipated graduation. Candidates register for up to 10 units of ENGLISH 399 with the faculty member who supervises the thesis work. The thesis is read and graded by the adviser and one other member of the English faculty.

Candidates who write a master's thesis may petition to be excused from up to 10 units of the electives described above. The additional 35 units normally consist of the five required courses and two elective courses. These courses are chosen by the student and approved by the adviser and the Director of Graduate Studies.

## COTERMINAL BACHELOR'S AND MASTER'S DEGREES IN ENGLISH LITERATURE

Students in the major who are interested in further postgraduate work in English may apply for Stanford's coterminal master's program. Candidates for a coterminal master's degree must fulfill all requirements for the M.A. in English (including the language requirement), as well as general and major requirements for the B.A. in English. A minimum GPA of 3.7 in the major is required of those applying for the coterminal master's degree. Students must also take the GRE exam in the year in which they apply. No courses used to satisfy the B.A. requirements (either as General Education Requirements or department requirements) may be applied toward the M.A. No courses taken more than two quarters prior to admission to the coterminal master's program may be used to meet the 45-unit University minimum requirement for the master's degree. For University coterminal degree program rules and University application forms, see <http://registrar.stanford.edu/shared/publications.htm#Coterm>.

## COTERMINAL PROGRAM WITH SCHOOL OF EDUCATION

Students interested in becoming middle school and high school teachers of English may apply for admission to the coterminal teaching program (CTP) of the Stanford Teacher Education Program (STEP) in the School of Education. CTP students complete a special curriculum in English language, composition, and literature that combines a full English major with supplemental course work in subjects commonly taught in California public schools and a core program of foundational courses in educational theory and practice. They are then admitted to STEP for a fifth year of pedagogical study and practice teaching. Students who complete the curriculum requirements are able to enter STEP without the necessity of taking either the GRE or the usual subject matter assessment tests. At the end of five years, CTP students receive a B.A. in English, an M.A. in Education, and a California Secondary Teaching Credential. Students normally apply to the coterminal teaching program at the end of their sophomore year or at the beginning of their junior year. For complete program details and for information on how to apply, consult the Director of Undergraduate Studies in English or the CTP coordinator in the School of Education.

## DOCTOR OF PHILOSOPHY IN ENGLISH

### ADMISSION

Students with a bachelor's degree in English or a closely related field may apply to pursue graduate work toward an advanced degree in English at Stanford. Applicants for admission to graduate work must take the General Test of the Graduate Record Examination and the Subject Test in Literature. International students whose first language is not English are also required to take the TOEFL examination (with certain exceptions: see <http://gradadmissions.stanford.edu>).

### DEGREE REQUIREMENTS

University requirements for the Ph.D. are described in the "Graduate Degrees" section of this bulletin.

*Tracks*—Doctoral students may follow one of two tracks: English and American Literature or English and Comparative Literature.

*Requirements*—The following department requirements, dealing with such matters as residence, dissertation, and examinations, are in addition to the University's basic requirements for the doctorate.

Students should consult the most recent edition of *The Ph.D. Handbook*; copies are available in the English graduate studies office.

A candidate for the Ph.D. degree must complete three years (nine quarters) of full-time work, or the equivalent, in graduate study beyond the bachelor's degree. Candidates are required to complete at least 135 units of graduate work in addition to the doctoral dissertation. At least three consecutive quarters of graduate work, and the final course work in the doctoral program, must be taken at Stanford.

A student may count no more than 65 units of non-graded courses toward the 135 course units required for the Ph.D., without the written consent of the Director of Graduate Studies. A student takes at least 70 graded units (normally fourteen courses) of the 135 required total units (396L, 397A, 398, and 399 do not count toward the 70 graded units). No more than 10 units (normally two courses) may come from 100-level courses.

This program is designed to be completed in five years. Five quarters of supervised teaching, two as a teaching assistant in a literature course, one as a teaching apprentice, and two as the instructor of a Program in Writing and Rhetoric (PWR) course, are a requirement of the Ph.D. program.

In the first quarter of their first year, students take a 2-unit seminar in pedagogy as preparation for their initial teaching assistantship. In the first quarter of their second year, students take a pedagogy seminar and an apprentice teaching program. The seminar and apprentice teaching constitute a 50-percent teaching appointment. Apprentice teachers attend the classes and conferences of a senior mentor/instructor for two to three weeks. While teaching during the second and third quarters of the second year, students continue to participate in a series of PWR pedagogy workshops and visit one another's classrooms.

*I. English and American Literature*—Students are expected to do course work across the full range of English and American literature. Students would be required to fulfill the following requirements. Note: fulfillment of requirements 1, 2, and 3 must be through Stanford courses; students will not be excused from these three requirements or granted credit for course work done elsewhere.

ENGLISH 396, Introduction to Graduate Study for Ph.D. Students (5 units), a course that introduces students to the methods of literary study, and ENGLISH 396L, Pedagogy Seminar I, for first year students (2 units).

27. Graduate-level (at least 200-level) course work in English literature before 1700, and English and American literature after 1700 (at least 5 units of each).

28. Graduate-level (at least 200-level) course work in some aspect of literary theory such as courses in literary theory itself, narrative theory, poetics, rhetoric, cultural studies, gender studies (at least 5 units).

29. Students concentrating in British literature are expected to take at least one course (5 units) in American literature; students concentrating in American literature are expected to take at least one course (5 units) in British literature.

30. Of all courses taken, a minimum of six courses for a letter grade must be graduate colloquia and seminars, of which at least three must be graduate seminars. The colloquia and seminars should be from different genres and periods, as approved by the adviser.

31. Completion, in Autumn Quarter of the second year, of a pedagogy seminar which includes the apprentice teaching program described above, and a series of pedagogy workshops during Winter and Spring quarters. There are no units associated with this work.

32. The remaining units of graded, graduate-level courses and seminars should be distributed according to the adviser's judgment and the candidate's needs. A student may receive graduate credit for no more than two 100-level courses in the Department of English.

33. Consent of the adviser if courses taken outside the Department of English are to count toward the requirement of 70 graded units of course work.

34. An oral qualifying examination based on a reading guide, to be taken at the end of the summer after the first year of graduate work. The final decision as to qualification is made by the graduate studies committee in consideration of the

student's overall record for the first year's work in conjunction with performance on the examination. Note: A student coming to the doctoral program who has done graduate work at another university must petition in the first year at Stanford for transfer credit for course work completed elsewhere. The petition should list the courses and grades, and describe the nature and scope of course work, as well as the content, contact hours, and writing requirements. A syllabus must be included. The Director of Graduate Studies considers the petition in conjunction with the student's overall performance.

35. *University Oral Examinations*—A University oral examination covering the field of concentration (as defined by the student and the student's adviser). This examination, based on a reading list established by the candidate in consultation with his or her adviser, is normally taken no later than the Spring Quarter of the third year of graduate study.
36. *Dissertation*—As early as possible during graduate study, a Ph.D. candidate is expected to find a topic requiring extensive original research and to seek out a member of the department as his or her adviser. The adviser works with the student to select a committee to supervise the dissertation. Candidates should take this crucial step as early in their graduate careers as possible. The committee may well advise extra preparation within or outside the department, and time should be allowed for such work. After the dissertation topic has been approved, the candidate should file a formal reading committee form as prescribed by the University. The dissertation must be submitted to the adviser as a rough draft, but in substantially final form, at least four weeks before the University deadline in the quarter during which the candidate expects to receive the Ph.D. degree.
37. *Committee*—The doctoral dissertation reading committee consists of the principal dissertation adviser and two other readers. At least one member must be from the student's major department. Normally, all members are on the Stanford Academic Council.

II. *English and Comparative Literature*—The Ph.D. program in English and Comparative Literature is designed for students wishing an extensive knowledge of the literature, thought, and history of England and of at least one foreign country, for one period. Approximately half of the student's course work and reading is devoted to this period, with the remainder of the time given to other periods of English and American literature since 1350.

This degree, administered by the Department of English, is to be distinguished from the Ph.D. in Comparative Literature. The latter program is intended for students unusually well prepared in foreign languages and involves advanced work in three literatures, one of which may be English. Interested students should consult a Department of English adviser, but faculty from Comparative Literature may also provide useful supplementary information.

The requirements are as follows:

- Knowledge of the basic structure of the English language and of Chaucer. This requirement may be met by examination, or by taking 10 units of courses chosen from among those offered in linguistics, English philology, and early and middle English literature including Chaucer. No particular courses are required of all students.
38. A 5-unit course, ENGLISH 396, Introduction to Graduate Study, and a 2-unit course, ENGLISH 396L, Seminar in Pedagogy I.
  39. Completion, in Autumn Quarter of the second year, of a pedagogy seminar, which includes the Apprentice Teaching Program described above, and a series of pedagogy workshops during winter and spring quarter. There are no units associated with this work.
  40. A knowledge of one foreign language sufficient to take graduate-level literature courses in a foreign-language department and an advanced reading knowledge of a second language.
  41. A minimum of 45 units in the history, thought, and literature of one period, in two or more languages, one of which must

be English and one foreign. Students normally include at least two courses in a foreign literature read in the original language and two courses listed under Comparative Literature or Modern Thought and Literature. As many as 20 units of this requirement may be satisfied through courses in reading and research. A student may receive graduate credit for no more than two 100-level courses in the Department of English.

42. A minimum of six courses for a letter grade from graduate colloquia and graduate seminars, of which three must be graduate seminars and of which at least four must be in the Department of English. Among these courses, students should take one in literary theory or criticism. These colloquia and seminars should be in different genres and periods as approved by the adviser.
43. An oral qualifying examination: see item 9 under requirements of the Ph.D. program in English literature. For qualifications in the doctoral program in English and Comparative Literature, candidates are not held responsible for literature before 1350, but instead include on their reading list a selection of works from a foreign literature read in the original language.
44. *University Oral Examinations*—A University oral examination covering the field of concentration (as defined by the student and the student's adviser). This examination, based on a reading list established by the candidate in consultation with his or her adviser, is normally taken no later than the Spring Quarter of the third year of graduate study.
45. *Dissertation*—As early as possible during graduate study, a Ph.D. candidate is expected to find a topic requiring extensive original research and to seek out a member of the department as his or her adviser. The adviser works with the student to select a committee to supervise the dissertation. Candidates should take this crucial step as early in their graduate careers as possible. The committee may well advise extra preparation within or outside the department, and time should be allowed for such work. After the dissertation topic has been approved, the candidate should file a formal reading committee form as prescribed by the University. The dissertation must be submitted to the adviser as a rough draft, but in substantially final form, at least four weeks before the University deadline in the quarter during which the candidate expects to receive the Ph.D. degree.
46. *Committee*—The doctoral dissertation reading committee consists of the principal dissertation adviser and two other readers. At least one member must be from the student's major department. Normally, all members are on the Stanford Academic Council.

#### LANGUAGE REQUIREMENTS

Candidates for the Ph.D. degree (except those in English and Comparative Literature, for whom special language requirements prevail) must demonstrate a reading knowledge of two foreign languages. Candidates in the earlier periods must offer Latin and one of the following languages: French, German, Greek, Italian, or Spanish. In some instances, they may be required to offer a third language. Candidates in the later period (that is, after the Renaissance) must offer either French, German, or Latin as one language and may choose the second language from the following: Greek, Latin, French, German, Italian, Spanish, Russian, or another language relevant to the student's field of study. In all cases, the choice of languages offered must have the approval of the candidate's adviser. Any substitution of another language must be approved by the Director of Graduate Studies.

The graduate studies committee does not accept courses taken as an undergraduate in satisfaction of the language requirement for doctoral candidates. For students coming to doctoral work at Stanford from graduate work done elsewhere, satisfaction of a foreign language requirement is determined by the Director of Graduate Studies based on the contact hours, syllabus, reading list, etc. Transfer is not automatic.

The candidate must satisfy one language requirement by the end of the first year (that is, before the qualifying examination), and the

other by the end of the third year.

Foreign language requirements for the Ph.D. may be fulfilled in any of the following ways:

A reading examination given each quarter by the various language departments, except for Latin and Greek.

47. For Latin and Greek, an examination given by one of the Department of English faculty.

48. Passage with a grade of 'B' or higher of a course in literature numbered 100 or higher in a foreign language department at Stanford. As an alternative for Latin, French, Italian, German, and Spanish, passage of CLASSLAT 51 and 52, FRENLANG 50, ITALLANG 50, GERLANG 52, and SPANLANG 50, respectively, with a grade of 'B' or higher.

## OTHER PROGRAMS IN ENGLISH

*Ph.D. in English and Humanities*—The Department of English participates in the Graduate Program in Humanities leading to the Ph.D. degree in English and Humanities. For a description of that program, see the "Interdisciplinary Studies in Humanities" section of this bulletin.

*Ph.D. in Modern Thought and Literature*—Stanford also offers a Ph.D. degree in Modern Thought and Literature. Under this program, students devote approximately half of their time to a modern literature from the Enlightenment to the present, and the other half to interdisciplinary studies. Interested students should see the "Modern Thought and Literature" section of this bulletin and consult the chair of the program.

*Creative Writing Fellowships*—The Creative Writing Program each year offers five two-year fellowships in poetry and five two-year fellowships in fiction. These are not degree-granting fellowships. Information is available in the Creative Writing office, (650) 725-1208.

# ENGLISH (ENGLISH) COURSES

For information on undergraduate and graduate programs in the Department of English, see the "English" section of this bulletin. Students interested in literature and literary studies should also consult course listings in Chinese, Classics, Comparative Literature, French, German, Italian, Japanese, Portuguese, Slavic Languages and Literatures, Spanish, and Modern Thought and Literature.

## ENGLISH COURSE CATALOG NUMBERING SYSTEM

Pre-1750:

100-110 Lecture Courses

111-119 Seminar Courses

1750-1900:

120-129 Lecture Courses

130-139 Seminar Courses

Post-1900:

140-149 Lecture Courses

150-159 Seminar Courses

Required Courses:

160-169

Themes and Topics:

170-179 Lecture Courses

180-189 Seminar Courses

Courses for Advanced Undergraduates and Graduate Students:

200-289

Graduate Colloquia:

300-313

Graduate Seminars:

314-389

Writing Courses, Workshops, Individual Study:

90-99, 190-199, 290-299, 390-399

## UNDERGRADUATE COURSES IN ENGLISH

### ENGLISH 9. Masterpieces of English Literature I: Chaucer, Shakespeare, Milton, and their Contemporaries

(Same as ENGLISH 109. English majors and others taking 5 units, register for 109.) Introduction to English literary history from the late 14th through the mid 17th centuries. Emphasis is on interpretation of major works by Chaucer, Marlowe, Shakespeare, Jonson, Donne, Herbert, Marvell, and Milton. GER:DB-Hum

3-5 units, Win (Riggs, D)

### ENGLISH 14Q. Tis All in Pieces: John Donne and the Early Modern World

Stanford Introductory Seminar. Preference to sophomores. Situating Donne's work within his historical and cultural milieu; how his writing reflects changes on the threshold of the modern era. The historical, scientific, and cultural milieu of the early modern world. Related developments in mathematical perspective and early modern art. The influence of his dramatic realism on modern poets such as Browning, Eliot, and Rich, and composers such as Benjamin Britten and Bob Dylan. GER:DB-Hum

4-5 units, Win (Brooks, H)

### ENGLISH 20. Masterpieces of English Literature II: From the Enlightenment to the Modern Period

(Same as ENGLISH 120. English majors and others taking 5 units, register for 120.) From the 18th to the 20th centuries. Topics include the rise of the novel, lyric and dramatic poetry, Romanticism, realism, Modernism, characterization, narrative voice, and the influence of history on literature. GER:DB-Hum

3-5 units, Spr (Jarvis, C)

### ENGLISH 21. Masterpieces of American Literature

(Same as ENGLISH 121. English majors and others taking 5 units, register for 121.) How race and ethnicity have been pivotal in the construction, proliferation, and development of American Literature. Authors: Mary Rowlandson, Frederick Douglass, William Wells Brown, Mark Twain, Nella Larsen, Fae Myenne Ng, Helena Maria Viramontes, N. Scott Momaday, and John Okada. GER:DB-Hum

3-5 units, Aut (Sohn, S)

### ENGLISH 22. Jane Austen into Film

(Same as ENGLISH 122. English majors and others taking 5 units, register for 122.) Jane Austen's six novels and their transformation into films from the 40s to the present. Historical motives and psychological imperatives for recreating Austen's work in cinematic form, emphasizing narrative techniques distinctive to prose and camera. Fundamentals of narrative theory and cinematic analysis. GER:DB-Hum

3-5 units, Spr (Shloss, C)

### ENGLISH 42B. The Films of Woody Allen

(Same as ENGLISH 142B. English majors and others taking 5 units, register for English 142B.) Allen as one of the most influential, prolific, and controversial filmmakers. His comic vision, attitudes towards sex and gender relations, and cultural importance. The development of his career and work. GER:DB-Hum

3-5 units, Aut (Polhemus, R)

### ENGLISH 42E. The Films of the Coen Brothers

(Same as ENGLISH 142E. English majors and others taking 5 units, register for 142E.) Visual or filmic aspects of narration and the place of major Coen films in the company of precedent films such as Preston Sturges's *Sullivan's Travels* and Robert Altman's *The Long Goodbye*. Films include *Blood Simple*, *Raising Arizona*, *Miller's Crossing*, *Fargo*, *The Big Lebowski*, *O Brother, Where Art Thou?*, and *No Country for Old Men*. Readings include *The Big Lebowski* by J.M. Tyree and Ben Walters. GER:DB-Hum

3-5 units, Aut (Fields, K)

### ENGLISH 43A. American Indian Mythology, Legend, and Lore

(Same as ENGLISH 143A.) Readings from American Indian literatures, old and new. Stories, songs, and rituals from the 19th century, including the Navajo Night Chant. Tricksters and trickster stories; war, healing, and hunting songs; Aztec songs from the 16th century. Readings from modern poets and novelists including N. Scott Momaday, Louise Erdrich, and Leslie Marmon Silko, and the classic autobiography, *Black Elk Speaks*. GER:DB-Hum

3-5 units, *Win (Fields, K)*

#### **ENGLISH 47. Masterpieces of Contemporary Literature**

(Same as ENGLISH 147.) How contemporary writers are influenced by their forebears, even as they reinvent or rewrite the inherited tradition, by interrogating the meanings of the concept of the contemporary by grouping old and new texts. Groupings include Charlotte Brontë's *Jane Eyre* (1847) and Jean Rhys's *Wide Sargasso Sea* (1966); Mary Shelley's *Frankenstein* and Margaret Atwood's *The Handmaid's Tale*; Virginia Woolf's *Mrs. Dalloway*, Michael Cunningham's *The Hours*, and Ian McEwan's *Saturday*. Sources include film adaptations. GER:DB-Hum

3-5 units, *Win (Staveley, A)*

#### **ENGLISH 51N. Drama Queens: Powerful Women on Stage**

Stanford Introductory Seminar. Preference to freshmen. Eight strong women at the center of works of Greek, Shakespearean, and modern theater in the context of social misogyny. How they enact the social and spiritual visions of their creators. Sources include film performances. Students perform simple scene work. No acting experience required. GER:DB-Hum

3 units, *Aut (Friedlander, L)*

#### **ENGLISH 52N. Ten Top Books**

Stanford Introductory Seminar. Preference to freshmen. The books most frequently taught in U.S. English departments including classics by Nathaniel Hawthorne and F. Scott Fitzgerald and recent works by minority writers such as Toni Morrison and Maxine Hong Kingston. Cultural and historical contexts, and the aesthetic and social factors that canonize these literary supertexts. GER:DB-Hum

3 units, *Win (Jones, G)*

#### **ENGLISH 53N. Aesthetic Taste and Gastronomy**

Stanford Introductory Seminar. Preference to freshmen. A sampling of aesthetics and gastronomy as defined by 18th-century British essayists and their heirs from England and France. Focus is on the development of middle class taste, figurative as well as food-oriented, and manners, snobbery, and sensibility. GER:DB-Hum

3 units, *Win (Gigante, D)*

#### **ENGLISH 60. Poetry and Poetics**

(Same as ENGLISH 160. English majors and others taking 5 units, register for 160.) Introduction to the reading of poetry, with emphasis on how the sense of poems is shaped through diction, imagery, and technical elements of verse. GER:DB-Hum

3-5 units, *Aut (Greene, R), Win (Jenkins, N), Spr (Boland, E)*

#### **ENGLISH 65N. Contemporary Women Fiction Writers**

Stanford Introductory Seminar. Preference to freshmen. Novels and story collections by women writers whose work explores: domestic and global politics; love, sexuality, and orientation; and spirituality and its meanings. Readings includes Dandicant, Eisenberg, Munro, Morrison, O'Brien, and Erdrich. GER:DB-Hum

3 units, *Aut (Tallent, E)*

#### **ENGLISH 69Q. Sources of Global Challenges Today, Possibilities for Global Solutions: A Literary Exploration**

Stanford Introductory Seminar. Preference to sophomores. Concerns central to literary study, comparative study in race and ethnicity, and African and African American Studies as expressed in fiction from Africa, the Caribbean, the U.S., and Hawai'i. Issues include: relations between the West and the Muslim world; class and race in the U.S.; the shift of world populations from rural society to the metropolis; international immigration and refugee situations; and how women's lives are impacted by society, and how they shape and change it. Opportunities for dialogue with members of local ethnic and religious communities. GER:DB-Hum

3-5 units, *Spr (Drake, S)*

#### **ENGLISH 70N. Shakespeare on Film**

Stanford Introductory Seminar. Preference to freshmen. Premises of film criticism. Films include *A Midsummer Night's Dream* directed by Max Reinhardt and Peter Hall; *Romeo and Juliet* by Franco Zeffirelli and Baz Luhrman; *Henry V* by Laurence Olivier and Kenneth Branagh; and *Hamlet* by Sven Gade, Olivier, Grigori Kozintsev, Zeffirelli, Branagh, and Michael Almereyda. GER:DB-Hum

3 units, *Aut (Riggs, D)*

#### **ENGLISH 77N. Living in the Past: Italy in the Anglo-American Imagination**

Stanford Introductory Seminar. Preference to freshmen. Italy as metaphor, in depictions by British and American writers from Shakespeare and Byron to D.H. Lawrence and Robert Hellenga. GER:DB-Hum

3 units, *Aut (Evans, M)*

#### **ENGLISH 81. Philosophy and Literature**

Required gateway course for Philosophical and Literary Thought; crosslisted in departments sponsoring the Philosophy and Literature track: majors should register in their home department; non-majors may register in any sponsoring department. Introduction to major problems at the intersection of philosophy and literature. Issues may include authorship, selfhood, truth and fiction, the importance of literary form to philosophical works, and the ethical significance of literary works. Texts include philosophical analyses of literature, works of imaginative literature, and works of both philosophical and literary significance. Authors may include Plato, Montaigne, Nietzsche, Borges, Beckett, Barthes, Foucault, Nussbaum, Walton, Nehamas, Pavel, and Pippin. GER:DB-Hum

4 units, *Win (Anderson, L), Vermeule, B)*

#### **ENGLISH 82Q. Shakespeare's Plays**

Stanford Introductory Seminar. Preference to sophomores. Eight representative plays; sonnets. Student papers provide topics for discussion. Students direct and perform scenes from the plays studied. GER:DB-Hum

5 units, *Spr (Rehholz, R)*

#### **ENGLISH 85Q. The Brontës: A Victorian Family**

Stanford Introductory Seminar. Preference to sophomores. The Brontë children's stories of personal power and political intrigue, based on the news of the period. Readings include Charlotte Brontë's *Jane Eyre*, Emily Brontë's *Wuthering Heights*, and Anne Brontë's *Agnes Grey* focusing on the tedium, aspirations, and frustrations of these gifted women. Historical, cultural, and autobiographical questions in these novels, the juvenilia, and a representative later work. Prerequisite: PWR 1. GER:DB-Hum

3-4 units, *Win (Paulson, L)*

#### **ENGLISH 87N. The Graphic Novel: Word, Image, Sound, Silence**

Stanford Introductory Seminar. Preference to sophomores. The evolution of funnies to comics and graphic novels. How definitions and representations of this genre have changed over the last century. The controversy over the status of the graphic novel. GER:DB-Hum

5 units, *Win (Lumsford, A)*

#### **ENGLISH 90. Fiction Writing**

The elements of fiction writing: narration, description, and dialogue. Students write complete stories and participate in story workshops. May be repeated for credit. Prerequisite: PWR 1.

5 units, *Aut (Antopol-Johnson, M; Horack, S; Kealey, T; Tanaka, S; Tyree, J), Win (Antopol-Johnson, M; Pneuman, A; Tyree, J), Spr (Antopol-Johnson, M; Hutchins, S; Reese, R; Tanaka, S; Tyree, J)*

#### **ENGLISH 91. Creative Nonfiction**

(Formerly 94A.) Historical and contemporary as a broad genre including travel and nature writing, memoir, biography, journalism, and the personal essay. Students use creative means to express factual content.

5 units, *Aut (Hummel, M), Win (Tyree, J; Johnson, A), Spr (Hummel, M)*

#### **ENGLISH 92. Reading and Writing Poetry**

Prerequisite: PWR 1. Issues of poetic craft. How elements of form, music, structure, and content work together to create meaning and experience in a poem. May be repeated for credit.

5 units, *Aut (McGriff, M; Ekiss, K), Win (McGriff, M), Spr (McGriff, M; Ekiss, K)*

#### **ENGLISH 94. Introduction to Creative Writing: Form and Structure**

For minors in creative writing. The forms and conventions of the contemporary short story and poem. How form, technique, and content combine to make stories and poems organic. Prerequisite: 90, 91, or 92.

5 units, *Win (Hummel, M), Spr (Snider, B)*

**ENGLISH 99T. Technology for Artists and Writers**

Practicum. How creative writing and other artistic pursuits have moved from the actual world of print, art galleries, and concert halls to the virtual world. How artists and writers are using online facilities such as Second Life, YouTube, and blogs as platforms to create storytelling and art. Students create a web portfolio, using Adobe Creative Suite including Photoshop, Illustrator, and Dreamweaver, that showcases their talents and interests using photography, film, music, creative writing, dance, visual arts, and theater.

3 units, Win (Kealey, T; Sabol, J)

**ENGLISH 102. Chaucer**

Chaucer's verbal art in the context of medieval literary traditions, focusing on *The Canterbury Tales*. GER:DB-Hum

5 units, Aut (Lerer, S)

**ENGLISH 105. The Renaissance**

English literature from Sir Thomas More's *Utopia* to Milton's *Paradise Lost*. The good state, the good man, and the good poem. Major literary genres of the period: lyric, romance, comedy, tragedy, and epic. GER:DB-Hum

5 units, Spr (Summit, J)

**ENGLISH 109. Masterpieces of English Literature I: Chaucer, Shakespeare, Milton, and their Contemporaries**

(Same as ENGLISH 9. English majors and others taking 5 units, register for 109.) Introduction to English literary history from the late 14th through the mid 17th centuries. Emphasis is on interpretation of major works by Chaucer, Marlowe, Shakespeare, Jonson, Donne, Herbert, Marvell, and Milton. GER:DB-Hum

3-5 units, Win (Riggs, D)

**ENGLISH 111. Age of Chaucer**

Survey of late-medieval English literature. Major authors include Chaucer, Langland, Margery Kempe, and the Pearl-poet. Genres include dream vision, romance, and lyric. Issues include the politics of writing in Middle English, the Christianization of Arthurian romance, and the construction of social class. GER:DB-Hum

5 units, Win (Karnes, M)

**ENGLISH 112A. Wicked Witches of the West: Dangerous Women in Greek and Shakespearean Tragedy**

Workshop. Women who fascinate, control, and frighten men in classical and Elizabethan drama. The presentation of women in three pairs of Greek and Elizabethan plays and in two 20th-century works. Theatrical styles of each period through doing scenes, watching films, and the history of theater. No background in performing required. GER:DB-Hum, EC-Gender

5 units, Win (Friedlander, L)

**ENGLISH 113. Sex and Violence in Elizabethan and Jacobean Drama**

Nine tragedies by Christopher Marlowe, Thomas Kyd, Elizabeth Cary, Thomas Middleton, John Webster and John Ford; their literary and cultural settings. Why Elizabethan and Jacobean playwrights depicted extreme forms of sociopathic behavior such as murder, rape, infanticide, incest, and necrophilia. The connections between sex and violence in these plays. Why are they still read and performed? What can be learned from them? GER:DB-Hum, EC-Gender

5 units, Win (Riggs, D)

**ENGLISH 115A. Shakespeare and Modern Critical Developments**

Approaches include gender studies and feminism, race studies, Shakespeare's geographies in relation to the field of cultural geography, and the importance of religion in the period. GER:DB-Hum

5 units, Spr (Parker, P)

**ENGLISH 120. Masterpieces of English Literature II: From the Enlightenment to the Modern Period**

(Same as ENGLISH 20. English majors and others taking 5 units, register for 120.) From the 18th to the 20th centuries. Topics include the rise of the novel, lyric and dramatic poetry, Romanticism, realism, Modernism, characterization, narrative voice, and the influence of history on literature. GER:DB-Hum

3-5 units, Spr (Jarvis, C)

**ENGLISH 121. Masterpieces of American Literature**

(Same as ENGLISH 21. English majors and others taking 5 units, register for 121.) How race and ethnicity have been pivotal in the construction, proliferation, and development of American Literature. Authors: Mary Rowlandson, Frederick Douglass, William Wells Brown, Mark Twain, Nella Larsen, Fae Myenne Ng, Helena Maria Viramontes, N. Scott Momaday, and John Okada. GER:DB-Hum

3-5 units, Aut (Sohn, S)

**ENGLISH 122. Jane Austen into Film**

(Same as ENGLISH 22. English majors and others taking 5 units, register for 122.) Jane Austen's six novels and their transformation into films from the 40s to the present. Historical motives and psychological imperatives for recreating Austen's work in cinematic form, emphasizing narrative techniques distinctive to prose and camera. Fundamentals of narrative theory and cinematic analysis. GER:DB-Hum

3-5 units, Spr (Shloss, C)

**ENGLISH 123. American Literature and Culture to 1855**

(Same as AMSTUD 150.) Sources include histories, poetry, autobiography, captivity and slave narratives, drama, and fiction. Authors include Mather, Bradstreet, Rowlandson, Franklin, Brockden Brown, Emerson, Douglass, Hawthorne, and Melville. GER:DB-Hum, EC-AmerCul

5 units, Win (Jones, G)

**ENGLISH 125A. The Gothic Novel**

(Same as COMPLIT 125A.) The Gothic novel and its relatives from its invention by Walpole in *The Castle of Otranto* of 1764. Readings include: *Northanger Abbey*, *The Italian*, *The Monk*, *Frankenstein*, *Jane Eyre*, *Great Expectations*, and *Dracula*. What defines the Gothic as it evolves from one specific novel to a mode that makes its way into a range of fictional types? GER:DB-Hum

5 units, Win (Bender, J)

**ENGLISH 135. Victorian Poetry**

The thematic, formal, and aesthetic innovations of Victorian poetry which is often imagined as a dead space between the romantic and modernist movements. Readings include R. Browning's dramatic monologues, Tennyson's *Idylls*, Swinburne's *English Sapphics*, and Michael Field's collectively written lyrics. Narrative Victorian poetry, including Meredith's *Modern Love* and Barrett Browning's *Aurora Leigh*, and its relation to the 19th century's ascendant form, the novel. GER:DB-Hum

5 units, Win (Jarvis, C)

**ENGLISH 135H. Thomas Hardy**

The autobiography, novels, and poems of Thomas Hardy. Emphasis is on his combination of a self-consciously modern cast of thought with an apparently paradoxical preoccupation with the personal, local, and national past, as described by Michael Millgate in his seminal biography of the author.

5 units, Spr (Jarvis, C)

**ENGLISH 136. Romantic Poetry and Poetics**

Major Romantic writers including William Blake, William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley, and John Keats. Focus on form in the lyrical ballad, ode, epic romance, and closet drama. GER:DB-Hum

5 units, Aut (Gigante, D)

**ENGLISH 136A. The Lyric in 19th-Century Britain**

Development of the lyric through the 19th century. Social, political, and economic pressures on lyric. How poetry expresses relations in society. Poems by Wordsworth, Keats, Shelley, Tennyson, Browning, D.G. Rossetti, C. Rossetti, Arnold, and Hopkins. GER:DB-Hum

5 units, Spr (Rovee, C)

**ENGLISH 137A. Oscar Wilde**

Major works of this Magdalen College alumnus. Genres include: poems, plays, social criticism, art theory, novels, short stories. Wilde's intellectual significance in his time and for the modern age that he helped to usher into existence. The struggle for art's significance in an increasingly cutthroat world; the changing face of Oxford in an era of democratization; the costs of being different in a straitlaced Victorian society. GER:DB-Hum

5 units, Aut (Rovee, C)



**ENGLISH 138T. Mark Twain and The Assault of Laughter**

How a *phunny phellow*, notorious liar, and irreverent blasphemer became a moral barometer of American literature; how his fictions, satires, and burlesques provided a comic barrage against the pretensions of his day. Major works such as *Huckleberry Finn* and *Pudd'nhead Wilson*, and less known works such as *No. 44*, *The Mysterious Stranger*. Twain's literary and comic techniques, and how his complex and mythic fictions erupt along America's fault lines of race, gender, and class.

5 units, Aut (*Obenzinger, H*)

**ENGLISH 139A. Henry James**

Readings include *The Portrait of a Lady* and shorter fiction such as *Daisy Miller* and *The Turn of the Screw*. GER:DB-Hum

5 units, Aut (*Dekker, G*)

**ENGLISH 140A. Creative Resistance and the Holocaust**

Literature, music, art, and photography that emerged from the European Jewish catastrophe. Sources include Elie Wiesel, Primo Levi, Dan Pagis, Paul Celan, Charlotte Salomon, Bernard Malamud, Philip Roth, and Cynthia Ozick. Guest lecture by Holocaust survivor. GER:DB-Hum

5 units, Win (*Felstiner, J*)

**ENGLISH 142B. The Films of Woody Allen**

(Same as ENGLISH 42B. English majors and others taking 5 units, register for English 142B.) Allen as one of the most influential, prolific, and controversial filmmakers. His comic vision, attitudes towards sex and gender relations, and cultural importance. The development of his career and work. GER:DB-Hum

3-5 units, Aut (*Polhemus, R*)

**ENGLISH 142E. The Films of the Coen Brothers**

(Same as ENGLISH 42E. English majors and others taking 5 units, register for 142E.) Visual or filmic aspects of narration and the place of major Coen films in the company of precedent films such as Preston Sturges's *Sullivan's Travels* and Robert Altman's *The Long Goodbye*. Films include *Blood Simple*, *Raising Arizona*, *Miller's Crossing*, *Fargo*, *The Big Lebowski*, *O Brother, Where Art Thou?*, and *No Country for Old Men*. Readings include *The Big Lebowski* by J.M. Tyree and Ben Walters. GER:DB-Hum

3-5 units, Aut (*Fields, K*)

**ENGLISH 142G. 20th-Century American Fiction**

Major works of fiction by American writers, starting in the 20s with Hemingway and Fitzgerald and continuing with Faulkner, Welty, Ellison, and writers on the contemporary scene such as Morrison and DeLillo. Fiction as a genre, and its evolution in response to forces in modern American life and art. GER:DB-Hum

5 units, Spr (*Rampersad, A*)

**ENGLISH 143A. American Indian Mythology, Legend, and Lore**

(Same as ENGLISH 43A.) Readings from American Indian literatures, old and new. Stories, songs, and rituals from the 19th century, including the Navajo Night Chant. Tricksters and trickster stories; war, healing, and hunting songs; Aztec songs from the 16th century. Readings from modern poets and novelists including N. Scott Momaday, Louise Erdrich, and Leslie Marmon Silko, and the classic autobiography. *Black Elk Speaks*. GER:DB-Hum

3-5 units, Win (*Fields, K*)

**ENGLISH 143E. Introduction to African and African American Studies**

(Same as AFRICAAM 105, HISTORY 255B.) Interdisciplinary. Central themes in African American culture and history related to race as a definitive American phenomenon. African survivals and interpretations of slavery in the New World, contrasting interpretations of the Black family, African American literature, and art. Possible readings: Frederick Douglass, Harriet Jacobs, Booker T. Washington, W.E.B. DuBois, Richard Wright, Maya Angelou, James Baldwin, Malcolm X, Alice Walker, and bell hooks. Focus may vary each year. GER:DB-Hum, EC-AmerCul

5 units, Win (*Elam, M; Carson, C*)

**ENGLISH 146. Development of the Short Story: Continuity and Innovation**

The dual concepts of continuity and innovation. The illumination of love, death, desire, violence, and empathy. Texts include Maupassant, Babel, Chopin, D.H. Lawrence, Woolf, and Flannery O'Connor. Required for Creative Writing emphasis. GER:DB-Hum

5 units, Spr (*Tallent, E*)

**ENGLISH 147. Masterpieces of Contemporary Literature**

(Same as ENGLISH 47.) How contemporary writers are influenced by their forebears, even as they reinvent or rewrite the inherited tradition, by interrogating the meanings of the concept of the contemporary by grouping old and new texts. Groupings include Charlotte Bronte's *Jane Eyre* (1847) and Jean Rhys's *Wide Sargasso Sea* (1966); Mary Shelley's *Frankenstein* and Margaret Atwood's *The Handmaid's Tale*; Virginia Woolf's *Mrs. Dalloway*, Michael Cunningham's *The Hours*, and Ian McEwan's *Saturday*. Sources include film adaptations. GER:DB-Hum

3-5 units, Win (*Staveley, A*)

**ENGLISH 150D. Women Poets**

The development of women's poetry from the 17th to the 20th century. How these poets challenge and enhance the canon, amending and expanding ideas of tone, voice and craft, while revising societal expectations of the poet's identity. Poets include Katharine Philips, Letitia Barbauld, Elizabeth Barrett Browning, Charlotte Mew, Sylvia Plath, and Adrienne Rich. GER:DB-Hum

5 units, Spr (*Boland, E*)

**ENGLISH 152D. W.E.B. DuBois as Writer and Philosopher**

(Same as AFRICAAM 152, PHIL 194L.) Capstone seminar for Philosophy and Literature programs. Preference to majors in English, Philosophy, African and African American Studies, or the Philosophy and Literature programs. Life, career, thought, and writings of DuBois. Focus on the first half of his career, interactions among his early philosophical perfectionism, his work in social theory/social science, and his literary ambitions as an essayist and novelist. Sources include *Souls of Black Folk*, as well as his books on history and sociology, scholarly essays, and novels. GER:DB-Hum

5 units, Spr (*Elam, M; Anderson, L*)

**ENGLISH 153C. British Literature of the 1910s**

The 1910s opened with the birth of modernism in Britain, but ended elegiacally, as the country mourned almost a million dead. The diverse literary output of a decade interrupted by war, including novels by E. M. Forster, Virginia Woolf, and D. H. Lawrence, short stories by Katherine Mansfield and James Joyce, the war poetry of Wilfred Owen and Rupert Brooke, and the avant garde poetic experiments of T. S. Eliot and Ezra Pound. GER:DB-Hum

5 units, Win (*Sullivan, H*)

**ENGLISH 153H. Digital Humanities: Beyond the Book**

(Same as HUMNTIES 198J.) How electronic texts, literary databases, computers, and digital corpora offer unique ways of reading, analyzing, and understanding literature. Intellectual and philosophical problems associated with an objective methodology within a traditionally subjective discipline. GER:DB-Hum

5 units, Aut (*Jockers, M*)

**ENGLISH 153J. Virginia Woolf and the Social System**

Woolf's major prose narratives in light of the social and historical circumstances which brought them into being and to which they respond. Topics include *The Voyage Out* as the portrait of the artist as a young woman; *Mrs. Dalloway* and the English class system; the domestic politics of *To the Lighthouse*; feminism in historical perspective in *A Room of One's Own*; pacifism and the coming of war in *Between the Acts*; and lesbian consciousness in *Orlando*. GER:DB-Hum

5 units, Spr (*Shloss, C*)

**ENGLISH 160. Poetry and Poetics**

(Same as ENGLISH 60. English majors and others taking 5 units, register for 160.) Introduction to the reading of poetry, with emphasis on how the sense of poems is shaped through diction, imagery, and technical elements of verse. GER:DB-Hum. WIM

3-5 units, Aut (*Greene, R*), Win (*Jenkins, N*), Spr (*Boland, E*)

**ENGLISH 163. Shakespeare**

Major plays emphasizing theatrical representation of extreme characters. GER:DB-Hum

5 units, *Aut (Riggs, D), Win (Orgel, S), Spr (Hoxby, B)*

**ENGLISH 171A. English in the World**

World literatures in English outside the traditional British and American canons. The emergence of varieties of English worldwide and consequent literary production as a consequence of British colonialism. Major sites of such Anglophone literatures include the former British colonies of sub-Saharan Africa, the Caribbean, and S. Asia; the settler colonies of Australia, New Zealand, and Canada; and Ireland and S. Africa. GER:DB-Hum

5 units, *Spr (Majumdar, S)*

**ENGLISH 172D. Introduction to Comparative Studies in Race and Ethnicity**

(Same as CSRE 196C, HISTORY 65, PSYCH 155, SOC 146.) How different disciplines approach topics and issues central to the study of ethnic and race relations in the U.S. and elsewhere. Lectures by senior faculty affiliated with CSRE. Discussions led by CSRE teaching fellows. GER:DB-SocSci, EC-AmerCul

5 units, *given next year*

**ENGLISH 172E. The Literature of the Americas**

(Same as COMPLIT 142.) The intellectual and aesthetic problems of inter-American literature conceived as an entirety. Emphasis is on continuities and crises relevant to N., Central, and S. American literatures. Issues such as the encounters between world views, the emergence of creole and racially mixed populations, slavery, the New World voice, myths of America as paradise or utopia, the coming of modernism, 20th-century avant gardes, and distinctive modern episodes such as the Harlem Renaissance, the Beats, magical realism, and Noigandres in comparative perspective. GER:DB-Hum, EC-AmerCul

5 units, *Win (Greene, R)*

**ENGLISH 175. Poetry and Environmental Awareness**

The environmental imprint and impetus in poetry: Native American poetry, the Bible, the Wordsworths, Coleridge, Keats, Clare, Whitman, Dickinson, Hardy, Hopkins, Yeats, Frost, Williams, D. H. Lawrence, Jeffers, Roethke, Lowell, Millay, Swenson, Bishop, Levertov, and later poets through Hughes, Walcott, Snyder. GER:DB-Hum

5 units, *Win (Felstiner, J)*

**ENGLISH 176. Science Fiction: Techno Dreams and Nightmares**

Reinventions of human minds and bodies through technology in science fiction texts and films from around the world (U.S., Britain, Germany, Australia, Japan, Argentina), focusing on mechanically produced creatures (robots, computers, cyborgs, AIs) and biologically engineered beings (evolved animals, androids, clones, aliens). Novels, short stories and films by Shelley, Wells, Huxley, Bioy Casares, Schmidt, Dick, Gibson, Atwood, and Oshii; theoretical texts on the reshaping of human identity in the age of technology. GER:DB-Hum

5 units, *Aut (Heise, U)*

**ENGLISH 180. The Bible as Literature**

English literature abounds with references to the Bible that register its cultural and religious significance and its power and beauty as literature. Focus is on its literary qualities, with attention to form, style, structure, themes, and the historical circumstances of the text's composition. No prior knowledge of the Bible required. GER:DB-Hum

5 units, *Aut (Karnes, M)*

**ENGLISH 181. The Great Age of the English Essay**

Ramblers and idlers, tatlers and hypochondriacs, spectators and loungers, connoisseurs and talking parrots: the English essay includes many voices and perspectives, addressing major issues including beauty, war, marriage, adultery, friendship, animal cruelty, and the vulnerability of old books. Focus is on questions of character, genre, and literary style. Authors in the periodical essay tradition including Joseph Addison, Richard Steele, and Thomas De Quincey. GER:DB-Hum

5 units, *Win (Gigante, D)*

**ENGLISH 181C. Shakespeare and Dickens**

The problems and stakes of reading two central but historically-separated authors through one another. How theatrical are Dickens's novels and how can the theatrical in Dickens be understood as a working-through of Shakespeare? How do the elements of performance manifest themselves in both? What substitutes for the role of narrator in Shakespearean drama? How can these authors be understood as paradigms of national writing which defines normative British culture and as fundamentally eccentric? GER:DB-Hum

5 units, *Aut (Orgel, S; Woloch, A)*

**ENGLISH 182H. Children's Literature**

What is children's literature? How does it matter? Focus is on relationships of illustration and text, the wider literary scene and writings for children, and the status of reading by and with children since the early 18th century.

5 units, *Win (Heath, S)*

**ENGLISH 182R. Oxford Aestheticism**

Works by Victorians who were influenced by or resident in Oxford during the peak years of the industrial age. Focus is on those who were integral in the development of British aestheticism. Oxford writers include Walter Pater, William Morris, Gerard Manley Hopkins, John Ruskin, Lewis Carroll, Oscar Wilde, and Matthew Arnold. How these authors' ideas developed in an environment shaped by religious controversy, educational democratization, modernization, and Oxford's own tense position between the bucolic and the urban. GER:DB-Hum

5 units, *Win (Rovee, C)*

**ENGLISH 182S. Looking North: Canadian Literature**

Novels, short stories, and drama by some of Canada's leading contemporary writers including Margaret Atwood, Alice Munro, Michael Ondaatje and Michel Tremblay. Issues of gender, race, culture, nationalism, bilingualism, and geography. How these writers map the Canadian experience and address issues relating to the postmodern and the postcolonial. GER:DB-Hum

5 units, *Aut (Staveley, A)*

**ENGLISH 183F. Contemporary Critical Theory**

The study and use of critical theory in the humanities from the 20th century onwards; antecedents in the 18th and 19th centuries. The relationship between disciplinary developments in the production of knowledge and the enactment of power in the domains of gender, class, and race. GER:DB-Hum

5 units, *Spr (Majumdar, S)*

**ENGLISH 183H. Critical Methods from New Criticism to New Historicism**

The theory behind and examples of the major modes of critical interpretation practiced in the 20th century: close reading, reader response criticism, speech act theory, genre criticism, intertextual reading, and historicist interpretation. Plays by Shakespeare and lyric poems by Donne, Keats, Coleridge, and Shelley. GER:DB-Hum

5 units, *Spr (Hoxby, B)*

**ENGLISH 183R. Roland Barthes**

The author of the thesis about the death of the author, treated as an author. Readings span Barthes' career from early pieces on cultural signs and mythologies to later, more personal works on photography and love. Themes include the value of theory, the significance of literature, and the relationship of criticism to life. GER:DB-Hum

5 units, *Spr (Rovee, C)*

**ENGLISH 184. The Novel, The World**

(Same as COMPLIT 123.) Combining perspectives of the novels of the world as anthropological force with the sense of reality, and as protean form that has reshaped the literary universe. Readings from: ancient Greece; medieval Japan and Britain; and early modern Spain, China, and Britain; romantic theories of the novel; 19th-century realism and popular fiction; modernist experiments; and postmodern pastiches.

5 units, *Spr (Moretti, F)*

**ENGLISH 184C. Texts in History: Medieval to Early Modern**  
(Same as HUMNTIES 162.) Priority to students in the Humanities honors program. The impact of change from the Middle Ages to the early modern world; how historical pressures challenged conceptions of artistic form, self, divine, and the physical universe. Interdisciplinary methods of interpretation. Texts include: Aristotle, *On the Soul*; Attar, *The Conference of the Birds*; Dante, *Inferno*; Chaucer, *Canterbury Tales*; Christine de Pizan, *The Book of the City of Ladies*; Letters of Columbus; Machiavelli, *The Prince*; Luther, *The Bondage of the Will*; Montaigne, *Essays*; Marlowe, *Doctor Faustus*; poems by John Donne and Lady Mary Wroth; Shakespeare, *Othello*; and works of art. GER:DB-Hum  
5 units, Spr (Brooks, H)

**ENGLISH 184D. Texts in History: Enlightenment to the Modern**  
(Same as HUMNTIES 163.) Priority to students in the Humanities honors program and English majors. The relationship between intellectual, political, and cultural history, and imaginative literature in the modern period. Rousseau, Kant, Austen, Mary Wollstonecraft, Marx, Dostoevsky, Nietzsche, Mill, Virginia Woolf, T.S. Eliot, Beckett. GER:DB-Hum  
5 units, Aut (Staveley, A)

**ENGLISH 184L. Confessions: Writing and Reading the Self**  
Autobiography and memoir. Sources include personal writers (St. Augustine, J. J. Rousseau, Casanova, Frederick Douglass) and philosophical speculations on the nature of selfhood (René Descartes, Daniel Dennett). Fulfills capstone seminar requirement for the Philosophy and Literature tracks.  
5 units, Aut (Lerer, S)

**ENGLISH 185. Opera as Cultural History**  
The history of opera as mirror to the development of modernity in Western culture. Its interdisciplinary and crosscultural nature. Its relationship to issues central to cultural studies such as gender, race, class, and nation. Questions of authorship, the meaning and reliability of musical and literary texts, and performance and production practices. Sources include filmed operas from different periods and language traditions. No knowledge of music or foreign languages required. GER:DB-Hum  
5 units, Win (Wyatt, M)

**ENGLISH 186A. American Hauntings**  
Cultural, psychological, social, and political dynamics of haunting in American literature, from the early national period to the late 20th century. Sources include ghost stories and other instances of supernatural, emotional, or mental intervention. Authors include Charles Brockden Brown, Washington Irving, Edgar Allan Poe, Nathaniel Hawthorne, Louisa May Alcott, Charlotte Perkins Gilman, Charles Chesnut, Henry James, Edith Wharton, Toni Morrison, and Stephen King. GER:DB-Hum  
5 units, Spr (Richardson, J)

**ENGLISH 190. Intermediate Fiction Writing**  
May be taken twice for credit. Lottery. Priority to last quarter/year in school, majors in English with Creative Writing emphasis, and Creative Writing minors. Prerequisite: 90 or 91.  
5 units, Aut (Hutchins, S; Tanaka, S), Win (Tanaka, S), Spr (Antopol-Johnson, M; MacDonald, D; Tyree, J)

**ENGLISH 190F. Fiction Writing for Film**  
Workshop. For screenwriting students. Story craft, structure, and dialogue. Assignments include short scene creation, character development, and a long story. How fictional works are adapted to screenplays, and how each form uses elements of conflict, time, summary, and scene. Priority to seniors and Film Studies majors. Prerequisite: 90.  
5 units, Win (Tanaka, S)

**ENGLISH 190G. The Graphic Novel**  
Interdisciplinary. Evolution, subject matter, form, conventions, possibilities, and future of the graphic novel genre. Guest lectures. Collaborative creation of a graphic novel by a team of writers, illustrators, and designers. Prerequisite: consent of instructor.  
5 units, Win (Johnson, A; Kealey, T)

**ENGLISH 190R. Form and Theory of the Novel**  
Seminar for creative writers. How writers connect detail, description, action, dialog, and thought to create scenes; how the balance of these elements creates an author's voice. The novel in terms of tradition, convention, design, and narrative strategy. Guest instructors from Stanford's Jones Lecturers. Prerequisites: manuscript and consent of instructors.  
5 units, Spr (Johnson, A)

**ENGLISH 190V. Reading for Writers**  
Taught by the Stein Visiting Fiction Writer. Prerequisite: 90.  
5 units, Win (Gordon, M)

**ENGLISH 191T. Special Topics in Intermediate Creative Nonfiction**  
Workshop. Continuation of 91. Focus is on forms of the essay. Works from across time and nationality for their craft and technique; experimentation with writing exercises. Students read and respond to each other's longer nonfiction projects. May be repeated for credit. Prerequisite: 91 or 90.  
5 units, Spr (Hummel, M)

**ENGLISH 192. Intermediate Poetry Writing**  
May be taken twice. Lottery. Priority to last quarter/year in school, majors in English with Creative Writing emphasis, and Creative Writing minors. Prerequisite: 92.  
5 units, Win (Ekiss, K), Spr (McGriff, M)

**ENGLISH 192T. Special Topics in Intermediate Poetry Writing**  
Generation and discussion of student poems. How to recognize a poem's internal structure; how to seek models for work. Students submit portfolio for group critique. May be repeated for credit. Prerequisite: ENGLISH 92.  
5 units, Aut (Ekiss, K)

**ENGLISH 192V. The Occasions of Poetry**  
Taught by the Mohr Visiting Poet. Prerequisite: 92.  
5 units, Win (Doty, M)

**ENGLISH 194. Individual Research**  
See section above on Undergraduate Programs, Opportunities for Advanced Work, Individual Research.  
5 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

**ENGLISH 196A. Honors Seminar: Critical Approaches to Literature**  
Required of students in the English honors program. Reading and writing advanced literary criticism. Critical writings and approaches. Goal is to support the development of students' honors theses.  
3 units, Aut (Woloch, A)

**ENGLISH 196B. Honors Essay Workshop**  
Required of English honors students.  
2 units, Aut (Obenzinger, H)

**ENGLISH 197. Seniors Honors Essay**  
In two quarters.  
1-10 units, Aut (Staff), Win (Staff), Spr (Staff)

**ENGLISH 198. Individual Work**  
Undergraduates who wish to study a subject or area not covered by regular courses may, with consent, enroll for individual work under the supervision of a member of the department. 198 may not be used to fulfill departmental area or elective requirements without consent. Group seminars are not appropriate for 198.  
1-5 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

**ENGLISH 198L. Individual Work: Levinthal Tutorial**  
Undergraduate writers work individually with visiting Stegner Fellows in poetry, fiction, and if available, nonfiction. Students design their own curriculum; Stegner Fellows act as writing mentors and advisers. Prerequisites: 90, 91, or 92; submitted manuscript.  
5 units, Win (Staff)

### ENGLISH 199. Senior Independent Essay

Open, with department approval, to seniors majoring in English who wish to work throughout the year on a 10,000 word critical or scholarly essay; see note under "Honors Program" above. Applicants submit a sample of their expository prose, proposed topic, and bibliography to the Director of Undergraduate Studies before preregistration in May of the junior year. Each student accepted is responsible for finding a department faculty adviser. May be repeated for credit.

1-10 units, Aut (Staff), Win (Staff), Spr (Staff)

### ENGLISH 233. Baroque and Neobaroque

(Same as COMPLIT 233, SPANLIT 293E.) The literary, cultural, and political implications of the 17th-century phenomenon formed in response to the conditions of the 16th century including humanism, absolutism, and early capitalism, and dispersed through Europe, the Americas, and Asia. If the Baroque is a universal code of this period, how do its vehicles, such as tragic drama, Ciceronian prose, and metaphysical poetry, converse with one another? The neobaroque as a complex reaction to the remains of the baroque in Latin American cultures, with attention to the mode in recent Brazilian literary theory and Mexican poetry.

5 units, Win (Greene, R)

### ENGLISH 290. Advanced Fiction Writing

Workshop critique of original short stories or novel. Prerequisites: manuscript, consent of instructor, and 190-level fiction workshop.

5 units, Aut (MacDonald, D), Spr (Johnson, A)

### ENGLISH 292. Advanced Poetry Writing

Focus is on generation and discussion of student poems, and seeking published models for the work.

5 units, Spr (Ekiss, K)

## GRADUATE COURSES IN ENGLISH

Primarily for graduate students; undergraduates may enroll with consent of instructor.

### ENGLISH 209. Paleography

The study and reading of post-classical, medieval, and early modern manuscripts in Latin, early English, and possibly other vernacular languages, and of the materials and composition of the medieval book.

3-5 units, Spr (Brown, G)

### ENGLISH 223E. Whitman and Dickinson

Their poetry and other readings which may include Thoreau's *Walden*, the philosopher Stanley Cavell's book on *Walden*, and writers in the Whitman-Dickinson traditions such as Hart Crane and Ronald Johnson.

5 units, Win (Fields, K)

### ENGLISH 230A. The Novel in Europe: The Age of Compromise, 1800-1848

The novel after the French revolution and the industrial take-off. Novelistic form and historical structures, emphasizing the compromise between old and new ruling class; how maps and statistics can change people's sense of cultural history.

5 units, Win (Moretti, F)

### ENGLISH 240. Jacobean Tragedy

Revenge tragedies such as *Hamlet*, domestic tragedies such as *Othello*, and tragedies of suffering such as *King Lear*. Comparison of Shakespeare's plays to those of his greatest contemporaries, collaborators, and successors: Webster, Beaumont and Fletcher, Middleton, and Ford. Opportunities for performance.

5 units, Win (Hoxby, B)

### ENGLISH 260B. The Politics of Language

(Same as FEMST 260B.) While the U.S. was founded on principles of linguistic plurality, the English language has always been dominant in the U.S., with standard English holding most power. The struggle to share linguistic power; how questions of gender, race, and class have shaped and responded to language wars. Varieties of English in contemporary fiction, music, and film.

5 units, Win (Lunsford, A)

### ENGLISH 261B. Bright Lights, Global Cities: Reading Transnational Asia/Pacific Spatial Geographies

How transnationalism, globalization, and urbanism figure into the work of Asian American and Asian Anglophone writers. Recent debates that pit ethnic studies against area studies. Writers: Jessica Hagedorn, Kazuo Ishiguro, Alvin Lu, Amitav Ghosh, Lawrence Chua, Lan Cao, Karen Tei Yamashita, and Monique Truong.

5 units, Aut (Sohn, S)

### ENGLISH 261C. Decolonizing the Novel

The globalization of the novel in English in the second half of the 20th century; the relationship of the Anglophone novel from the global south with metropolitan aesthetic practices such as those of modernism and postmodernism, and with Western and indigenous narrative theories; the politics of colonialism, anti-colonial resistance, and globalization as refracted in the novel as a genre. Texts by Rhys, Naipaul, Tutuola, Achebe, Rushdie, Okrie, Carey, Coetzee, Gordimer, and Ihimaera.

5 units, Win (Majumdar, S)

### ENGLISH 262. African American Autobiography

The foundational genre in African American writing. Slave narratives and conventional autobiographies, including Douglass' *Narrative* and Obama's *Dreams from My Father*. Other authors include Booker T. Washington, W.E.B. Du Bois, Richard Wright, Zora Neale Hurston, and Maya Angelou. Autobiography as a Western form, with reference to authors from classical antiquity to the modern age, including St. Augustine, Benjamin Franklin, Sigmund Freud, and Roland Barthes.

5 units, Win (Rampersad, A)

### ENGLISH 287. T S Eliot

His poetry, drama, and prose. The formal properties of Eliot's verse, including its wit, metrical and musical structures, use of allusion and pastiche, and its thematic focus on history, city life, fertility, and death. This chameleon-like poet in other guises, such as editor, businessman, literary theorist, and cultural critic.

5 units, Win (Sullivan, H)

### ENGLISH 293. Literary Translation

Seminar and workshop. For undergraduates and graduate students. The art and practice of literary translation; its tradition, principles, and questions. Final project is a translation and commentary on work of the student's choosing. Recommended: knowledge of a foreign language and experience in imaginative writing.

3-5 units, Win (Santana, C), Spr (Felstiner, J)

### ENGLISH 296. Introduction to Critical Theory: Literary Theory and Criticism Since Plato

Required colloquium for incoming M.A. students. The Anglo-American critical tradition from classical times to the present. Issues include canonicity, gender, imitation, interpretation, and evaluation.

5 units, Aut (Evans, M)

### ENGLISH 301A. Medieval Affect

The affective investments of medieval texts. The status and function of emotion and its common companion, imagination, in medieval religious literature (*The Book of Margery Kempe*, *Julian's Revelations*, *Pearl*), non-religious literature (Chaucer's *Book of the Duchess*, *Clerk's Tale*), and philosophy (Aristotle, Aquinas). Approaches to affect in contemporary literary studies. Readings in Middle and modern English.

5 units, Aut (Karnes, M)

### ENGLISH 303D. Thinking in Fiction

(Same as COMPLIT 303D.) Narrative and cognition in 18th-century fictional, philosophical, scientific, and cultural texts. Probable readings: Hobbes, Locke, Newton, Swift, Defoe, Hume, Lennox, Sterne, Adam Smith, Wollstonecraft, and Bentham.

5 units, Aut (Bender, J)

### ENGLISH 308B. Gilded Age American Literature

American literature between the Civil War and WWI in relation to major cultural and literary developments such as regionalism, realism, and naturalism, and major political and social questions such as industrialism and economic inequality, race and black civil rights, the increased agitation for women's suffrage, and mass migration from southern and eastern Europe.

5 units, Spr (Jones, G)

**ENGLISH 314. Epic and Empire**

(Same as COMPLIT 320A.) Focus is on Virgil's *Aeneid* and its influence, tracing the European epic tradition (Ariosto, Tasso, Camoes, Spenser, and Milton) to New World discovery and mercantile expansion in the early modern period.

5 units, Win (Parker, P)

**ENGLISH 334B. The Modern Traditions II: The Study of Culture in the Age of Globalization**

(Same as MTL 334B.) 20th-century theory with focus on the concept of culture and methods of studying it from diverse disciplines including sociology, anthropology, history, literary and cultural studies. Modernization, postmodernization, and globalization in their relations to culture broadly understood, cultures in their regional, national, and diasporic manifestations, and cultures as internally differentiated such as high and low culture, subcultures, and media cultures. Readings include Gramsci, Adorno, Horkheimer, Williams, Hall, Gilroy, Hebdige, Jameson, Garcia Canclini, Foucault, Bourdieu, Geertz, Clifford, Saïd, Appadurai, and Appiah.

5 units, Aut (Heise, U)

**ENGLISH 344A. Drama and Poetry: Shakespeare, Marlowe, Jonson**

Major playwrights who were also major poets; the relations between text and performance, script and publication, and the drama and the non-dramatic poetry. Stage history and textual matters. Plays include *Doctor Faustus*, the three texts of *Hamlet* and the two of *Troilus and Cressida*, *Volpone*, and *The Alchemist*. Poetry includes *Venus and Adonis*, *Lucrece*, the Shakespeare sonnets, Jonson's poems from *The Forest and Underwoods*, and *Hero and Leander*.

5 units, Win (Orgel, S)

**ENGLISH 357F. Poetry and Culture in America: Postwar to Cold War**

What happened to poetry in English in the wake of high modernism and in the aftermath of global war. Works and controversies from 1945-50 established the form and purview of Anglo-American poetry for the next 25 years. Writers include Eliot, Pound, Auden, Stevens, and Bishop.

5 units, Spr (Jenkins, N)

**ENGLISH 361. Memoria: The Arts and Practices of Memory**

Goal is to reclaim the canon of *memoria* by reading primary texts in the history of memory and exploring the role memory plays in writing, particularly in the late 20th and early 21st centuries. Students choose focus on how memoria functions in a particular literary period, on a particular theory of memory, or on the functions of memory in a literary text or set of texts.

5 units, Aut (Lunsford, A)

**ENGLISH 362S. Phantoms That Follow: Trauma and Disillusionment in Asian American Literature**

How Asian American literature emerges through its relationship to oppression, trauma, and disillusionment. Approaches include critical and theoretical archives including psychoanalysis, trauma theory, and cultural studies. Writers may include Alexander Chee, Fae Myenne Ng, Peter Bacho, Suki Kim, Mohsin Hamid, and le thi diem thuy.

5 units, Win (Sohn, S)

**ENGLISH 363J. British Aestheticism and Society**

How art-for-art's-sake involves or repudiates the political. Major figures of late-Victorian British aestheticism (Pater, Morris, Wilde, and Swinburne); cultural criticism that precedes and flows from it (including Arnold to Adorno). Recurring themes of aesthetic professionalism, art institutions, commodity culture, sexuality, public intellectuals, autonomy, and alienation.

5 units, Win (Rovee, C)

**ENGLISH 363P. Twentieth Century Authorship**

The theory and practice of authorship in the 20th century beginning with the new critical attack on intentionalism. Mid-century claims about the death of the author. Genetic criticism and a cautious move towards authorial resurrection. Theoretical readings paired with literary texts that address or exemplify the problem of literary authority, including works by Henry James, T. S. Eliot, W. H. Auden, Sylvia Plath, and Philip Roth.

5 units, Spr (Sullivan, H)

**ENGLISH 367. British Literature of the 1930s**

Goal is to construct a thick description of 30s British literature and culture emphasizing the intersections and conflicts between the public and the private, modernism and mass culture, experimental writing and documentary, word and image, national and international, poetry and prose, collective and individual imagination, utopias and nightmares. The methods, frameworks and sources that are most generative for thinking about the 30s across these divides.

5 units, Win (Jenkins, N; Woloch, A)

**ENGLISH 369D. Lost Bestsellers of Victorian Britain**

The interplay of the market and form. Theoretical readings and case studies: why were *Pelham*, *The Mysteries of London*, or *The Woman Who Did* so successful? Why was the success so short-lived? Is there a logic to literary history?

5 units, Spr (Moretti, F)

**ENGLISH 372. Milton, Revolution, and Restoration**

Close reading of Milton's major prose and poetry in the context of the English Civil Wars, the Restoration of the monarchy, and the writings of his contemporaries, from pamphleteers like the Levellers to poets such as Marvell, Dryden, and Lucy Hutchinson.

5 units, Win (Hoxby, B)

**ENGLISH 373D. Shakespeare, Islam, and Others**

(Same as COMPLIT 311.) Shakespeare and other early modern writers in relation to new work on Islam and the Ottoman Turk in early modern studies. *Othello*, *Twelfth Night*, *Titus Andronicus*, *The Merchant of Venice*, and other Shakespeare plays. Kyd's *Solyman and Perseda*, Daborne's *A Christian Turned Turk*, Massinger's *The Renegado*, Marlowe's *The Jew of Malta*, and literary and historical materials.

5 units, Spr (Parker, P)

**ENGLISH 380. Narratives of Enslavement and Theories of Redress**

Literary representations and theories of enslavement, recompense, redemption, and reparation. Goal is to locate what Stephen Best and Saidiya Hartman conceptualize as a redress discourse or an attempt to interrogate the kinds of political claims that can be mobilized on behalf of the slave, the stateless, the socially dead, and the disposable in the political present. Sources include antebellum African American slave narratives and Korean comfort women testimonials.

5 units, Aut (Elam, M)

**ENGLISH 389B. Beckett**

(Same as DRAMA 152, DRAMA 358C.) Beckett's plays and late writing, which have been described as proto-performance art. Recent Beckett scholarship, including new work about his analysis with Bion.

3-5 units, Spr (Phelan, M)

**ENGLISH 390. Graduate Fiction Workshop**

For Stegner fellows in the writing program. May be repeated for credit. Prerequisite: consent of instructor.

3 units, Aut (Tallent, E), Win (Gordon, M), Spr (Wolff, T)

**ENGLISH 392. Graduate Poetry Workshop**

For Stegner fellows in the writing program. May be repeated for credit. Prerequisite: consent of instructor.

3 units, Aut (Fields, K), Win (Boland, E), Spr (Di Piero, S)

**ENGLISH 394. Independent Study**

Preparation for first-year Ph.D. qualifying examination.

1-10 units, Sum (Staff)

**ENGLISH 395. Ad Hoc Graduate Seminar**

Three or more graduate students who wish in the following quarter to study a subject or an area not covered by regular courses and seminars may plan an informal seminar and approach a member of the department to supervise it.

1-5 units, Aut (Staff), Win (Staff), Spr (Staff)

**ENGLISH 396. Introduction to Graduate Study for Ph.D. Students**

For incoming Ph.D. students. The major historical, professional, and methodological approaches to the study of literature in English.

5 units, Aut (Gigante, D)

**ENGLISH 396L. Pedagogy Seminar I**

(Same as COMPLIT 396L.) Required for first-year Ph.D students in English, Modern Thought and Literature, and Comparative Literature (except for Comparative Literature students teaching in a foreign language). Preparation for surviving as teaching assistants in undergraduate literature courses. Focus is on leading discussions and grading papers.

*2 units, Aut (Vermeule, B)*

**ENGLISH 397A. Pedagogy Seminar II**

Apprenticeship for second-year graduate students in English, Modern Thought and Literature, and Comparative Literature who teach in the Program in Writing and Rhetoric. Each student is assigned as an apprentice to an experienced teacher and sits in on classes, conferences, and tutorials, with eventual responsibility for conducting a class, grading papers, and holding conferences. Meetings explore rhetoric, theories and philosophies of composition, and the teaching of writing. Each student designs a syllabus in preparation for teaching PWR 1.

*1 unit, Aut (Lunsford, A; Diogenes, M)*

**ENGLISH 398. Research Course**

A special subject of investigation under supervision of a member of the department. Thesis work is not registered under this number.

*1-18 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)*

**ENGLISH 398R. Revision and Development of a Paper**

Students revise and develop a paper under the supervision of a faculty member with a view to possible publication.

*4-5 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)*

**ENGLISH 398W. Orals and Dissertation Workshop**

For third- and fourth-year graduate students in English. Strategies for studying for and passing the oral examination, and for writing and researching dissertations and dissertation proposals. May be repeated for credit.

*2 units, Aut (Vermeule, B), Win (Vermeule, B), Spr (Vermeule, B)*

**ENGLISH 399. Thesis**

For M.A. students only. Regular meetings with thesis advisers required.

*1-10 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)*

**OVERSEAS STUDIES COURSES IN ENGLISH**

For course descriptions and additional offerings, see the respective "Overseas Studies" courses section of this bulletin or <http://bossp.stanford.edu>. Students should consult their program's student services office for applicability of Overseas Studies courses to a major or minor program.

**KYOTO ENGLISH COURSES****OSPKYOTO 55. Urban Dreams and Nightmares**

*5 units, Spr (Heise, U)*

**OSPKYOTO 56. Technology, Ecology, and the Imagination of the future**

*5 units, Spr (Heise, U)*

**OXFORD ENGLISH COURSES****OSPOXFRD 17. Novels of Sensation: Gothic, Detective Story, Prohibition, and Transgression in Victorian Fiction**

*5 units, Spr (Plaskitt, E)*

**OSPOXFRD 116Z. Close Readings in English Literature, 1642-1740**

*5 units, Win (Bullard, P)*

**OSPOXFRD 154Z. Close Readings in English Literature, 1740-1832**

*5 units, Spr (Crawford, J)*

**OSPOXFRD 163X. Shakespeare: Critical Commentary**

*5 units, Aut (Rowley, R)*