

ENGLISH

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Senior Lecturers: Helen B. Brooks, Claude Reichard

Lecturers: Christine Alfano, Donald Bacon, Rick Barot, Nancy Cohen, Marvin Diogenes, Adam Johnson, David MacDonald, Malinda McCollum, Joyce Moser, Hilton Obenzinger, Daniel Orozco, Zuewana Packer, Judith Richardson, Cheryl Ross, Christopher Rovee, Edward Steidle, Elizabeth Wahl, Ann Watters, Lisa West Norwood, Marvina White

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The Department of English offers work in English and American literature, other literature written in English, English philology, creative writing, and expository writing. It maintains the William Dinsmore Briggs Memorial Library for the use of graduate students and the Jones Room for the use of the Stegner Fellows in Creative Writing.

UNDERGRADUATE PROGRAMS

BACHELOR OF ARTS

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

PREPARATION FOR THE MAJOR

Before declaring an English major, students should have satisfied the University writing requirement.

The following departmental requirements are in addition to the University's basic requirements for the bachelor's degree. With the exception of English 150 when taken to satisfy the Writing in the Major requirement, any two of the requisite courses may be taken on a satisfactory/no credit basis at the discretion of the instructor, but students intending to go on to graduate school should weigh the fact that a grade of satisfactory provides little evidence of their abilities.

MAJOR PROGRAMS OF STUDY

Because the Department of English recognizes that the needs and interests of literature students vary, it has approved several major programs of study in English. Each of these has different objectives and

requirements; students should consider carefully which major corresponds most closely to their personal and professional objectives.

MAJOR IN ENGLISH

This program provides for the interests of students who wish to understand the full variety and historical development of English and American literature over the centuries. It is recommended to prospective candidates for admission to graduate schools of English. Of particular value to students selecting this major are courses with broad historical perspectives on literature and language, and courses which concentrate on major writers. Students who declared an English major prior to Autumn Quarter 1999 must choose one 5-unit course from each of the eight areas B-H and P. Students declaring an English major during Autumn Quarter 1999 or thereafter must choose one 5-unit course from each of the nine areas A-H and P. The areas are: A, Language and Rhetoric; B, Medieval; C, Renaissance; D, Shakespeare; E, Restoration and 18th Century; F, Romantic and Victorian; G, American before 1900; H, Modern (originally written in English after 1899); P, Poetry and Poetics. A student who took a 3-unit sub-100 English course while still a non-major may count it retroactively for the major. Only one such course may be applied to the major. If possible, students should take courses in chronological sequence.

At least one of the courses satisfying the major must be English 180-189 (Seminars for English Majors) or 196A (Honors Seminar), or an English seminar offered in the Stanford in Oxford program at St. Catherine's College. Other English courses which are taught in a seminar format and require a substantial amount of critical writing may be approved by the Director of Undergraduate Studies on a case by case basis. Students are urged not to postpone satisfying this requirement until late in their major career. Undue tardiness may result in a delay of degree conferral.

In addition, students who declared an English major prior to Autumn Quarter 1999 must elect three additional courses from among those offered by the Department of English (excluding only English 1-2-3 and advanced composition courses). Students declaring an English major during Autumn Quarter 1999 or thereafter must elect two such courses. In place of one of these elective courses, students may choose one upper-division course in a foreign literature read in the original language.

Students may apply as many as four English courses taken at other approved universities towards their major.

Foreign Language Requirement—Students declaring an English major are not required to demonstrate proficiency in a foreign language at a higher level than that mandated by the University. However, students who plan to study English literature at the graduate level should be aware that advanced reading skills in one or more foreign languages enhance their chances of admission to and success in most Ph.D. programs.

Students who declared English prior to Autumn Quarter 1996 should see the undergraduate English coordinator.

EMPHASIS IN THE ENGLISH MAJOR

English with a Creative Writing Emphasis—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 fiction. Students must take a total of 12 (those declaring an English major prior to Autumn Quarter 1999) or 13 (those declaring an English major during Autumn Quarter 1999 or thereafter) courses offered through the Department of English and the Program in Creative Writing. As do all English majors, they must choose one course from each of the eight areas B-H and P (those declaring an English major prior to Autumn Quarter 1999) or the nine areas A-H and P (those declaring an English major during Autumn Quarter 1999 or thereafter), and fulfill the seminar requirement.

In addition, they must take four courses specifically designed for either the fiction or the poetry concentration. Fiction writers must first take English 90 (Fiction Writing), then two quarters of 190 (Intermediate Fiction Writing) or 290A (Advanced Fiction Writing), and 137 (Development of the Short Story). Poetry writers must first take English 92, then two quarters of 192 (Intermediate Poetry Writing) or 292 (Advanced Poetry Writing), and one course in poetry in addition to the course that

fulfills area requirement P (for students declaring an English major during Autumn Quarter 1999 or thereafter, English 150 is the only course which satisfies Area P), to be approved by a poetry instructor in the Creative Writing program. Courses taken to satisfy an area requirement cannot also satisfy a Creative Writing requirement. English 198 or tutorials taken elsewhere (such as tutorials in the Overseas Studies Program) may not be substituted for required courses. Students should note that they cannot anticipate completing the Creative Writing emphasis until they have been accepted in either 190 or 192.

Admission to English 190, 192, 290, 290A, and 292 is by consent of the instructor and is based on the quality of the student's work. Admission to a single quarter of 190 or 192 does not guarantee admission to a second quarter of 190 or 192. Students should submit a manuscript to the Creative Writing office by the last day of the preceding quarter, and in the case of Autumn Quarter, no later than one week before the beginning of the quarter. Students not admitted to the intermediate courses may take the introductory course a second time.

English with Interdisciplinary Emphasis—This major is intended for students who wish to combine the study of literature of one broadly defined historical period with an interdisciplinary program of courses relevant to that literature. Students are required to fulfill the language and seminar requirements listed under the major in English and to take a total of 15 (students who declared an English major prior to Autumn Quarter 1999) or 16 (those declaring an English major during Autumn Quarter 1999 or thereafter) courses distributed as follows:

1. One course in area P, Poetry and Poetics.
2. Five courses in one of the two areas of emphasis:
 - a) Medieval and Renaissance Literature: students who declared an English major prior to Autumn Quarter 1999 must take one course in each of the areas B, C, and D and both English 111 and 112.* Students declaring an English major during Autumn Quarter 1999 or thereafter must take one course in three of the areas A, B, C, and D and both English 111 and 112.*
 - b) English and American Literature from the Enlightenment to the Present: students must take one course in each of the areas E, F, G, and H and English 110.
3. Three elective English courses in the area of emphasis.
4. Six courses related to the literature of the chosen period from such disciplines 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 they must be relevant to the historical 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.
5. In addition, students in the interdisciplinary program must write at least one interdisciplinary paper. This may be a senior honors essay (197), a senior independent essay (199), an individual research paper (194 or 198), or a paper integrating the material in two courses the student is taking in two different disciplines.

* Two more focused courses may be substituted for each of the courses 110, 111, and 112, by consent of the student's adviser in the interdisciplinary major.

MINORS

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

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

1. Either English 150, Poetry and Poetics, or a course in literary theory (the 166 series).
2. One course in American literature written before 1900.
3. Three courses in either of the following configurations:
 - a) English 110, Chaucer, Shakespeare, Milton, and their Contemporaries
A course in English literature written between 1700 and 1900*
A course in English literature written after 1900*

- b) English 111, From the Enlightenment to the Modern Period
A course in English literature written before 1500*
A course in English literature written between 1500 and 1700*

4. Two elective courses in literature originally written in English. One of these may be a course in Creative Writing.

* English literature here means literature of the British Isles.

Creative Writing—The minor in Creative Writing offers a structured environment in which students interested in writing fiction or poetry develop their skills while receiving an introduction to literary forms. Students choose a concentration in either fiction or poetry. All courses must be taken for a letter grade.

1. Four writing workshops, three in the chosen concentration, one outside.
 - a) Fiction minors must first take English 90 (Fiction Writing), then one or two quarters of 190 (Intermediate Fiction Writing) or 290 (Advanced Fiction Writing). The fourth writing course must be English 92 (Poetry Writing).
 - b) Poetry minors must first take English 92 (Poetry Writing), then one or two quarters of 192 (Intermediate Poetry Writing) or 292 (Advanced Poetry Writing). The fourth writing course must be English 90 (Fiction Writing).
2. Two English literature courses:
 - a) Fiction minors must take English 137 (The Development of the Short Story).
 - b) Poetry minors must take English 150 (Poetry and Poetics).
 - c) One elective course, selected with the approval of the Creative Writing program adviser.

INTERDEPARTMENTAL MAJORS

English and French Literatures—This major provides a focus in English literature with additional work in French literature. Candidates for the B.A. in English and French Literatures who declared an English major prior to Autumn Quarter 1999 complete eight courses in English, one from each of the areas B-H and P listed under the major in English, and fulfill the seminar requirement. Those declaring an English major during Autumn Quarter 1999 or thereafter complete nine courses in English, one from each of the areas A-H and P listed under the major in English, and fulfill the seminar requirement. In addition, they must complete a coherent program of four courses in French literature, read in the original. The program of each student must be approved by the Director of Undergraduate Studies in English and by the Department of French and Italian.

English and German Literatures—Candidates for the B.A. in this major who declared an English major prior to Autumn Quarter 1999 must complete a program exactly analogous to the preceding major, with eight courses in English, and a coherent program of four courses in German literature, read in the original, with approval by the departments involved as specified above. Those declaring an English major in Autumn Quarter 1999 or thereafter take nine courses in English.

English and Italian Literatures—Candidates for the B.A. in this major who declared an English major prior to Autumn Quarter 1999 must complete eight courses in English and a coherent program of four courses in Italian literature, read in the original, with approval by the departments involved as specified above. Those declaring an English major in Autumn Quarter 1999 or thereafter take nine courses in English.

English and Spanish or Spanish-American Literatures—Candidates for the B.A. in this major who declared an English major prior to Autumn Quarter 1999 must complete eight courses in English, and a coherent program of four courses in Spanish or Spanish-American literatures, read in the original, with approval by the departments involved as specified above. Those declaring an English major in Autumn Quarter 1999 or thereafter take nine courses in English.

ADVANCED WORK

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 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.

INTEGRATED WORK

Students taking (either simultaneously or consecutively) two or three courses which have a clear thematic or historical relationship to each other may, with the consent of the relevant instructors, write one large-scale paper of 7,000-10,000 words integrating the material in the courses in question.

SENIOR INDEPENDENT STUDY

Independent study is open, on approval by the department, to seniors majoring in English who wish to work throughout the year on a critical or scholarly essay of about 10,000 words. In rare circumstances, advisers may nominate exceptional students for honors if the student's thesis is outstanding and the program of study has been approximately equivalent to that required of regular honors students.

HONORS PROGRAM

Students who wish to undertake a more extensive program in English literature, including a tutorial, a seminar, and independent research, are invited to apply for the honors program as soon as possible after declaring an English major and no later than Autumn Quarter of the junior year. Application consists of completing a form and submitting a sample of critical writing. Admission is selective. Provisional admission is announced in December. Permission to continue in the program is contingent upon successful completion of a tutorial and submission, by May 15 of the junior year, of a Senior Honors Essay proposal with a bibliography.

In the junior year, students may choose between the following two options: (1) at Oxford, take two quarters of the seminar sequence offered by St. Catherine's College, or at least 5 units of tutorial work arranged by the director of the Oxford program; (2) at Stanford, take 5 units of tutorial work in the Department of English. Students who elect the latter option select a regular English lecture course, registering for 3 rather than 5 units. With that course, they also take a 5-unit tutorial (196T) on the same or related material with an advanced graduate student.

The courses taken at Oxford or at Stanford to satisfy this requirement for the honors program can also be used where appropriate to satisfy the area requirements for the English major.

In the Spring Quarter of the junior year, students take a 5-unit honors seminar on critical approaches to literature. (Students who have previously taken an upper-division course in literary theory and criticism may be exempted from this seminar on request and with the approval of the director of the honors program).

In the senior year, honors students complete the senior honors essay for 10 units under supervision of a faculty adviser. In Winter Quarter, all honors students take a 3-unit essay workshop focused on the process of researching and writing the essay. The deadline for submitting the honors essay is May 15.

Students in the honors program complete the following:

Area Requirements (A-H, P), nine courses

One tutorial, 5 units

Junior seminar and workshop, 8 units total

Senior Honors Essay, 10 units

Three electives

Note—For other opportunities for extended essay projects, see Senior Independent Essay and English 194 and 199.

HONORS PROGRAM IN HUMANITIES

An honors program in Humanities is available for English 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.

VISITING STUDENTS

Students who do not wish to become candidates for a graduate degree, but who are qualified to meet the standards of admission to a master's or

Ph.D. program, may apply to Graduate Admissions, Registrar's Office, Stanford University for admission as nonmatriculated students for a period of not more than three consecutive quarters. Each quarter they may take up to three English courses numbered 101 to 299, or two such courses and (with the consent of the instructor) one English course numbered above 300.

GRADUATE PROGRAMS

For University regulations governing advanced degrees, see the "Graduate Degrees" section of this bulletin.

Eligibility—Students with a bachelor's degree of acceptable quality may apply to pursue graduate work toward an advanced degree in English at Stanford. (Formal application for candidacy is a separate step taken somewhat later.) Students whose previous preparation is in a field other than English are expected to make up deficiencies. Credits for previous graduate work at Stanford or elsewhere more than five years old may be reevaluated or rejected.

Graduate students are admitted as candidates for only the Ph.D. or the M.A. in English and American Literature. The M.A. is a one-year program without financial aid. M.A. students may apply to the Ph.D. program.

MASTER OF ARTS

Candidates may earn the master's degree in English and American Literature by satisfying the following requirements:

1. Successful completion with a 'B' grade point average (GPA) of at least nine courses (a minimum of 45 units) and two 300-level courses. Ordinarily, graduate students enroll in courses numbered 200 and above. They may take no more than three courses numbered 101-199 without the consent of the Director of Graduate Studies. The master's student may take no more than 10 units of directed reading and research (English 398). Interested students should consult their faculty adviser or the graduate program adviser for further details.

During the first two weeks of the first quarter, candidates for the master's degree in English and American Literature should consult the adviser designated by the Director of Graduate Studies in order to draw up a three quarter study plan. The student's program consists of five required courses: English 296; two courses in literature before 1800 and two courses in literature after 1800; plus four elective courses representing a mixture of survey and specialized courses chosen to guarantee familiarity with a reasonable proportion of the works on the reading list for doctoral candidates. Students whose undergraduate transcripts do not show courses in the following areas must take courses in these areas as part of their M.A. program: Medieval, Renaissance, 18th century, 19th century, 20th century (the latter two in either British or American literature). Normally, no more than two courses taken outside the department may count toward the degree, but the Graduate Studies Committee considers exceptions.

Candidates who can demonstrate unusually strong preparation in the history of English literature may undertake a 40-to-60-page master's thesis. Such candidates may register for up to 10 units of English 399 with the faculty member who supervises the thesis work. Candidates who write a master's thesis may petition to be excused from up to 10 units of the requirements 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.

2. Demonstration of a reading knowledge of one foreign language. (For ways of fulfilling this requirement, see the section below on language requirements for the Ph.D.)

Candidates for a coterminous 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 coterminous master's degree. No courses used to satisfy the B.A. requirements (either as General Education Requirements or department requirements) may be applied toward the M.A. However, additional undergraduate units

not applied to any previous degree may be applied toward the M.A. See the description of programs under the "Undergraduate Degrees" section of this bulletin.

MASTER OF ARTS IN TEACHING

The M.A. in Teaching is offered jointly by this department and the School of Education. The degree is intended for candidates who have a teaching credential or relevant teaching experience and wish to further strengthen their academic preparation. The program consists of a minimum of 25 units in the teaching field and 12 units in the School of Education. Detailed requirements for the program are outlined in the "School of Education" section of this bulletin.

Candidates for the M.A. in Teaching may also qualify for the State of California Community College Instructor Credential by completing additional units of academic work at the graduate level. For further information, consult the Credentials Analyst, room 134, School of Education, early in the Autumn Quarter.

DOCTOR OF PHILOSOPHY

University regulations regarding the Ph.D. are discussed in the "Graduate Degrees" section of this bulletin. 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, 397, 398, and 399 do not count toward the 70 graded units). No more than 15 units (normally three 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 weeks and then conduct one class and respond to student assignments along with the instructor. While teaching during the second and third quarters of the second year, students continue to work closely with a senior mentor and visit a series of PWR classes.

ENGLISH LITERATURE

Requirements are as follows:

1. A course in either Old English or Middle English literature read in the original vernacular.
2. A course that focuses on language, linguistics, history of the language, or rhetoric. English courses that satisfy this requirement include: 101, 102, 102A, 102B, 104C, 105, 119, 180, 211, 212, 212A, 260A, 293, 295, 300E, 312A, 363B.
3. A minimum of six courses for a letter grade from the graduate colloquia and graduate 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.
4. A 5-unit course, Introduction to Graduate Study, and a 2-unit seminar in pedagogy.
5. Completion, in Autumn Quarter of the second year, of a Pedagogy Seminar which includes the Apprentice Teaching Program described above, and a Pedagogy Seminar in Winter Quarter. There are no units associated with this work.

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6. Students are encouraged to take an advanced course in literary theory or criticism.
7. A minimum of 25 additional units of graduate courses and seminars (excluding 396L, 397, 398, and 399) distributed according to the adviser's judgment and the candidate's needs. A student may receive graduate credit for no more than three 100-level courses in the Department of English.
8. 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.
9. 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 course record in conjunction with performance in the examination.

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 grades.

A student who has isolated a topic or area which seems promising for a doctoral thesis subject and who wants to explore it right away, and to incur additional specific course requirements insuring coverage and balance in program, may petition on entrance to qualify on the recommendation of a committee of advisers who would oversee and evaluate a full year's course of study. Such petitions are rigorously scrutinized by the Graduate Studies Committee and granted only in exceptional cases.

10. A University oral examination to be taken no later than the Spring Quarter of the student's third year of graduate work. This examination covers the field of concentration as defined by the student and the student's adviser.

ENGLISH AND AMERICAN LITERATURE

Requirements are as follows:

1. A course in either Old English or Middle English literature read in the original vernacular.
2. A course that focuses on language, linguistics, history of the language, or rhetoric. English courses that satisfy this requirement include: 101, 102, 102A, 102B, 104C, 105, 119, 180, 211, 212, 212A, 260A, 293, 295, 300E, 312A, 363B.
3. A minimum of 35 units of graduate courses in American literature and 35 units in English. Among these, a minimum of six courses for a letter grade from the graduate colloquia and graduate seminars, of which three must be in American literature, and of which at least three must be graduate seminars. The colloquia and seminars should be in different genres and periods as approved by the adviser.
4. A 5-unit course, Introduction to Graduate Study, and a 2-unit seminar in pedagogy.
5. Completion, in Autumn Quarter of the second year, of a Pedagogy Seminar which includes the Apprentice Teaching Program described above, and a Pedagogy Seminar in Winter Quarter. There are no units associated with this work.
6. Students are encouraged to take an advanced course in literary theory or criticism.
7. Consent of the adviser if courses taken outside the Department of English are to count toward the requirement of 70 units of graded course work.
8. Qualification: see item 9 under requirements of the Ph.D. program in English literature.
9. A University oral examination to be taken no later than the Spring Quarter of the student's third year of graduate work. This examination covers the field of concentration as defined by the student and the student's adviser.

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:

1. Qualifications: 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 will instead include on their reading list a selection of works from a foreign literature read in the original language.
2. A 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.
3. A 5-unit course, Introduction to Graduate Study, and a 2-unit seminar in pedagogy.
4. Completion, in Autumn Quarter of the second year, of a Pedagogy Seminar, which includes the Apprentice Teaching Program described above, and a Pedagogy Seminar in Winter Quarter. There are no units associated with this work.
5. 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.
6. 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 three 100-level courses in the Department of English.
7. 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.
8. 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. However, those who spend the third year studying abroad may take this examination after their return early in the fourth year.

LANGUAGE REQUIREMENTS

All 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 registration in the following year), 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:

1. A reading examination given each quarter by the various language departments, except for Latin and Greek.
2. For Latin and Greek, an examination by the Department of English. The Latin examination is given before registration in the Autumn Quarter in order to permit those who need the course to register for Latin 3. It is also given in the eighth week of the Winter and Spring Quarters, along with other department examinations for languages not tested by the Educational Testing Service.
3. 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, and Spanish, passage of Latin 51 and 52, French 50, Italian 50, and Spanish 50, respectively, with a grade of 'B' or higher.

CANDIDACY

Students are expected to file for candidacy after successful completion of qualifying procedures and, in any event, by the end of the second year of doctoral study. Candidacy is valid for five years, and may be extended, subject to satisfactory progress.

DISSERTATION

As early as possible during their graduate study, Ph.D. candidates are 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.

Immediately after the dissertation topic has been approved by the adviser, 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. Dissertations may not be submitted during the Summer Quarter.

JOINT Ph.D. IN ENGLISH AND HUMANITIES

The Department of English participates in the Graduate Program in Humanities leading to the joint 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) 723-2637.

COURSES

(WIM) indicates that the course meets the Writing in the Major requirements.

NUMBERING SYSTEM

Introduction to Literature: 5

Introduction to the Humanities: 7, 8, 9

English Language Courses: 101-109, 200-209

English Period Courses: 10-19, 110-119, 210-219, 310-319

American Period Courses: 20-29, 120-129, 220-229, 320-329

Genre Courses:

 Novel and Prose: 30-39, 130-139, 230-239, 330-339

 Drama: 40-45, 140-145, 240-249, 340-349

 Poetry: 50-59, 150-159, 250-259, 350-359

Topic Courses: 60-69, 160-169, 260-269, 360-369

Author Courses: 70-79, 170-179, 270-289, 370-389

Seminars for English Majors: 180-189

Graduate Colloquia: 300-309

Writing Courses, Workshops, Individual Study, etc.: 90-99, 190-199, 290-299, 390-399

INTRODUCTORY (FOR NON-MAJORS)

Classes for students whose major is undeclared, or who are not majoring in English.

5. Introduction to Literature—Enriches the understanding and appreciation of literature by introducing the essential tools and concepts used in textual analysis. Readings include masterpieces from a wide variety of literary genres, historical periods, and national literatures.

not given 2001-02

8,9. Literature into Life—(Enroll in Introduction to the Humanities 37A,B.)

 8. 5 units, Win (Riggs)

 9. 5 units, Spr (Felstiner)

10,11,12. Masterpieces of English and American Literature—In-depth study of selected works by major English and American writers from the medieval to modern periods.

10. Masterpieces of English Literature I: Chaucer, Shakespeare, Milton, and their Contemporaries—(English majors and others taking 5 units, register for 110.) Introduces Medieval and Renaissance literature through the works of Chaucer, Shakespeare, Milton, and selected contemporaries. GER:3a

3 units, Win (Steidle)

11. Masterpieces of English Literature II: From the Enlightenment to the Modern Period—(English majors and others taking 5 units, register for 111.) Introduction to literary masterpieces written in English between 1700 and 1950. Treats fiction and poetry, with some drama. GER:3a

3 units, Spr (Rovee)

12. Masterpieces of American Literature—(English majors and others taking 5 units, register for 112.) Survey of some major works of American literature, 1840-1940. Authors: Hawthorne, Melville, Whitman, Dickinson, James, Fitzgerald, Wright, Faulkner. GER:3a

3 units, Win (Richardson)

30. The Novel—(English majors and others taking 5 units, register for 130.) Introduction to the novel through a close, sympathetic reading of a variety of major novels, focusing on their construction, narrative technique, and cultural and aesthetic significance. Possible authors: Defoe, Austen, Dostoevsky, Flaubert, Wolfe, Beckett, Nabokov. GER:3a

3 units, Win (Woloch)

40. Drama—(English majors and others taking 5 units, register for 140.) Principal dramatic forms, development of dramaturgy, and modern masterpieces of the theater from Ibsen to the present. GER:3a

3 units, Win (L'Heureux)

50. Poetry and Poetics—(English majors and others taking 5 units, register for 150.) Introduction to the reading of poetry through a variety of poems. Emphasis is on the ways the meanings of poems are shaped through diction imagery, figurative language, and the technical elements of verse. GER:3a

3 units, Aut (Fields)

Win (Jenkins)

Spr (Boland)

60. The English Bible—(English majors and others taking 5 units, register for 160.) Selected readings in important versions of the English Bible as the source, inspiration, and reference for English and American literary works.

not given 2001-02

60K. Gender and American Cinema, 1930-1950: The Woman's Film and Film Noir—(English majors and others taking 5 units, register for 160K.) Examines two popular and continually revisited Hollywood genres, the woman's film or domestic melodrama of the '30s and '40s, and crime melodramas of the '40s and '50s, as sites for exploring constructions of femininity and masculinity in mass-mediated American modernity. Issues of narrative representation and genre provide the introduction to ways of critically "reading" and writing about film and culture. Weekly screenings and essays by film theorists, scholars, and historians (Doane, Williams, Modeleski, Cavell, Telotte, Bordwell, etc.), provide basic cinematic concepts, a history of the medium and its formal developments, ongoing debates in the fields of film and gender studies, and strategies of close viewing. GER:3a,4c

3 units, Win (Ngai)

60M. Woody Allen—(English majors and others taking 5 units, register for 160M.) GER:3a

3 units, Spr (Polhemus)

60N. Jane Austen in Film—(English majors and others taking 5 units, register for 160N.)

3 units, Aut (Shloss)

62. Introduction to Third World Writing—(English majors and others taking 5 units, register for 162.) GER:3a

3 units, Spr (Drake)

65A. Introduction to Medieval Culture—(English majors and others taking 5 units, register for 165A.) Introduction to the development of medieval culture through religious, philosophical, literary, artistic, social, and political sources, emphasizing the interrelationships among them. GER:3a

not given 2001-02

65B. Arthurian Literature—(English majors and others taking 5 units, register for 165B.) Survey of medieval classics (in translation) that recount the legends of Arthur and his companions. Focus is on the relation between history and fiction, the social uses of literature, and on the construction of gender roles. GER:3a,4c

not given 2001-02

65D. Medieval Women: Faith, Love, and Learning—(English majors and others taking 5 units, register for 165D.) Lecture course examining the writings of and about medieval women in connection with courtly love and Arthurian literature, religious and mystical writing, visual culture and early debates about the roles of women. Considers how women forged literary identities in the face of opposition. Readings from the courtly poets, Marie de France, Chrétien's *Lancelot*, Heloise and Abelard, male and female mystics and Christine de Pisan. Includes lecture series featuring prominent visiting scholars. All readings in English. GER:3a,4c

3 units, Aut (Poor, Summit)

67. American Detective Fiction: From Low Art to High Culture—

(English majors and others taking 5 units, register for 167.)

3 units, Spr (Moser)

68. American Indian Mythology, Legend, and Lore—(English ma-

jors and others taking 5 units, register for 168.) GER:3a

not given 2001-02

68A. Introduction to Native American Studies—(English majors and

others taking 5 units, register for 168A.) For students with no background in the area. Introduction to the multidisciplinary field of Native American studies as it has emerged in American universities over the past 30 years. Focus is on the study of literary texts by Native American writers, federal policy, western education, and contemporary efforts to bolster tribal traditions in marking out the future for Native American people and communities. GER:4b

not given 2001-02

68B. Introduction to Afro-American Literature—(English majors

and others taking 5 units, register for 168B.) The slave narrative and other representative genres (poetry, short stories, essays, novels): works by Douglass, Jacobs, Chesnutt, Du Bois, Dunbar, Toomer, Hurston, Wright, Ellison, Baldwin, and Morrison. GER:3a

3 units, Aut (Rampersad)

68C. Introduction to Chicana/o Literature and Culture—(English

majors and others taking 5 units, register for 168C.) Introduction to the literature and culture of this nation's second largest ethnic minority. Works by Paredes, Gonzales, Alurista, Cervantes, Rivera, Cisneros, Viramontes, Moraga, Anzaldua, Burciaga, Rodríguez, Gómez, Valdez, Serros, etc. GER:3a

3 units, Spr (Moya)

68E. Introduction to 20th-Century Irish Literature—(English ma-

jors and others taking 5 units, register for 168E.) GER:3a

3 units, Win (Boland)

79E. Hemingway and Fitzgerald—(English majors and others taking

5 units, register for 179E.)

3 units, Aut (Bacon)

INTRODUCTORY SEMINARS**61N. Stanford Introductory Seminar: Romantic Literary Mon-**

sters—Preference to freshmen. GER:3a

3 units, Win (Gigante)

62N. Stanford Introductory Seminar: Eros in Modern American

Poetry—Preference to freshmen. GER:3a

3 units, Win (Fields)

63N. Stanford Introductory Seminar: Literature of California—

Preference to freshmen. GER:3a

3 units, Spr (Jenkins)

66N. Stanford Introductory Seminar: Politics, Humor, and Popular

Culture—American Fiction 1940-1970—Preference to freshmen.

GER:3a

3 units, Win (Solomon)

70N. Stanford Introductory Seminar: Modern Thought and Litera-

ture—Preference to freshmen. GER:3a

3 units, Win (Halliburton)

71N. Stanford Introductory Seminar: Power, Music, Culture—

Preference to freshmen. GER:3a

3 units, Spr (Saldívar)

74N. Stanford Introductory Seminar: Orientations—Self, Sex, and

Subterfuge in Fiction—Preference to freshmen. GER:3a,4c

3 units, Aut (Tallent)

75N. Stanford Introductory Seminar: Contemporary American

Short Fiction—Close Reading of a Text—Preference to freshmen.

GER:3a

4 units, Aut (L'Heureux)

82Q. Stanford Introductory Seminar: Shakespeare's Plays—Preference

to sophomores. GER:3a

5 units, Win (Rehbolz)

83Q. Stanford Introductory Seminar: Playwriting—A Workshop in

Craft

3 units, Spr (Di Pirro)

FOR MAJORS**BASIC UNDERGRADUATE SURVEYS***Note*—Graduate students may receive graduate credit for no more than three 100-level courses.**110. Masterpieces of English Literature I: Chaucer, Shakespeare,**

Milton, and their Contemporaries—See 10. GER:3a

5 units, Win (Steedle)

111. Masterpieces of English Literature II: From the Enlightenment

to the Modern Period—See 11. GER:3a

5 units, Spr (Rovée)

112. Masterpieces of American Literature—See 12. GER:3a

5 units, Win (Richardson)

130. The Novel—See 30. GER:3a

5 units, Win (Woloch)

140. Drama—See 40. GER:3a

5 units, Win (L'Heureux)

160. The English Bible—See 60.

not given 2001-02

AREA A: LANGUAGE AND RHETORIC**102. History of the English Language—**(Same as Linguistics 62.) The

evolution of English in Britain and the U.S. from Anglo-Saxon times to the present; colonial and postcolonial English; the use of English worldwide. Emphasis is on issues in standardization, contact, the development of English pidgins and creoles, and of African American vernacular English. GER:3a

3-5 units, Spr (Traugott)

102B. The Structure of English Words—(Enroll in Linguistics 70/270.)

4-5 units, Spr (Leben)

102C. Language and Gender—(Enroll in Linguistics 146.)

4 units, Aut (Bucholtz)

103A. African American Vernacular English—(Enroll in Linguis-

tics 73.)

3-5 units, Win (Rickford)

104C. Language and Gender in Contemporary American Fiction—

(Same as Linguistics 146B.) (Areas:A,H)

not given 2001-02

- 105. The Language of Short Stories**—(Same as Linguistics 72.) Close reading of 20th-century British and American short stories, emphasizing perspective. Introduction to recent works in discourse analysis and conversational structure, as they inform the reading of fiction. (Areas:A,H) GER:3a
not given 2001-02
- 180. Seminar: Fiction and Truth**—(Areas:A,H) GER:3a
5 units, Win (Bourbon)
- 205. Old English**—Introduction to the earliest English literature in its original language, studying the basics of the Old English language and reading select short prose passages of graduated difficulty. After students have some command of the language, class reads choice Anglo-Saxon poems (including portions of *Beowulf*).
alternate years, given 2002-03
- 212A. Gender and the History of Rhetoric**—The history of rhetoric, from Classical Greek and Latin traditions through medieval, Renaissance, modern, and contemporary treatments, with emphasis on gendered rhetorical practices. Theories of invention, organization, style, memory, and delivery. Sappho, Gorgias, Plato, Diotima, Aspasia, Aristotle, Quintillian, Cicero, Pan Chao, Augustine, Christine de Pisan, Margaret Cavendish, John of Garland, Thomas Wilson, Bathsua Makin, George Puttenham, and other 18th-, 19th-, and 20th-century rhetors, including those writing today. Focus is on the relations across texts, the uses of rhetorical strategies within texts, and the role of gender in authorizing texts and rhetors. Modern English translations; attention to original languages as appropriate. GER:3a
5 units, Spr (Lunsford)
- AREA B: MEDIEVAL
- 165A. Introduction to Medieval Culture**—(Same as History 105A, Medieval Studies 165.) See 65A. GER:3a
not given 2001-02
- 165B. Arthurian Literature**—See 65B. GER:3a,4c
not given 2001-02
- 165D. Medieval Women: Faith, Love, and Learning**—(Same as German Studies 168A.) See 65D. GER:3a,4c
5 units, Aut (Poor, Summit)
- 165F. From Epic to Romance: The Medieval Literature of Courtly Love**
5 units, Win (Steidle)
- 171. Chaucer**—The *Canterbury Tales*, with reference to the historical, social, and aesthetic backgrounds of medieval literature. GER:3a
5 units, Spr (Steidle)
- 211. Readings in Middle English**—The language and dialects of Middle English and readings in the various genres of prose and poetry. GER:3a
5 units, Spr (Brown)
- AREA C: RENAISSANCE
- 113. The Renaissance**—A basic survey of English literature. GER:3a
5 units, Aut (Evans)
- 151A. Renaissance Poetry**
not given 2001-02
- 182D. Seminar: Renaissance Literature and Court Culture**
5 units, Spr (Ross)
- 182F. Seminar: Sex and Violence in Elizabethan Drama**—GER:3a
5 units, Win (Riggs)
- 251. Donne and His Contemporaries**—GER:3a
5 units, Spr (Brooks)
- 272. John Milton**—His major works, emphasizing *Paradise Lost*, *Paradise Regained*, and shorter poems. GER:3a
5 units, Win (Greene)
- AREA D: SHAKESPEARE
- 82Q. Stanford Introductory Seminar: Shakespeare's Plays**—Preference to sophomores. GER:3a
5 units, Win (Rebholz)
- 173. Shakespeare**—GER:3a
5 units, Aut (Friedlander)
Win (Rebholz)
Spr (Orgel)
- AREA E: RESTORATION AND 18TH CENTURY
- 131. The 18th-Century British Novel**
5 units, Aut (Wahl)
- 153. The Literature of Sensibility and Madness**—Sensibility's precarious relation to madness in the literature of sensibility and madness (philosophical texts, poetry, satire, novels, biography, painting, and film) of the 18th century, from John Locke through Jane Austen. GER:3a
5 units, Spr (Gigante)
- 163E. Sentimentality and Revolution in the 18th Century**
5 units, Spr (Rovee)
- AREA F: ROMANTIC AND VICTORIAN
- 132. The 19th-Century English Novel**—GER:3a
5 units, Aut (Alfano)
- 154. Major Romantic Poets**
not given 2001-02
- 154D. British Romanticism**—GER:3a
5 units, Aut (Kaufman)
- 160N. Jane Austen in Film**—See 60N.
5 units, Aut (Shloss)
- 164H. Sex and Death in Victorian Literature**
5 units, Spr (Alfano)
- 185H. Seminar: Dickens**—GER:3a
5 units, Aut (Woloch)
- 219. Representation and Repression in Fiction**
not given 2001-02
- 230A. The Novel in Europe: The Age of Compromise, 1800-1848**
not given 2001-02
- 230B. The Novel in Europe 1850-1900**
not given 2001-02
- 232A. The 19th-Century Novel**—(Enroll in Comparative Literature 280.)
5 units, Win (White)
- 254E. Forms of British Romanticism**
not given 2001-02
- 274A. Mary Shelley in Context**—As the author of *Frankenstein*, daughter of enlightenment radicals, and wife of romantic poet Percy Bysshe Shelley, Mary Shelley was a major figure in whose fiction are reflected the intellectual and cultural currents of her age. GER:3a
5 units, Win (Gigante)

AREA G: AMERICAN BEFORE 1900

121. American Literature and Culture to 1855—(Same as American Studies 150.) Reading texts from Anne Bradstreet to Melville, examines the major issues in early American cultural and literary history. Developments in the fine and domestic arts; methodological issues associated with the enterprise called American Studies. GER:3a

5 units, Win (West Norwood)

123D. The Multicultural Moment: American Literature from the Civil War to World War I—GER:3a

not given 2001-02

134. The 19th-Century American Novel: Romance to Realism

5 units, Spr (Levin)

156. Whitman and Dickinson—GER:3a

5 units, Aut (A. Gelpi)

164G. California Literary Imagination—(Areas:G,H)

not given 2001-02

167. American Detective Fiction: From Low Art to High Culture—See 67.

5 units, Spr (Moser)

179H. Mark Twain and the Gilded Age—Mark Twain continues to delight and to disturb. How an outrageous “Phunny Phellow,” notorious liar, and irreverent blasphemer became a moral barometer (“the Abraham Lincoln of our literature”) through laughter and satiric wit. *Huckleberry Finn* and *Pudd'nhead Wilson*, and short stories, burlesques, and essays are read to gain a qualitative understanding of the literary and cultural discourse of the post-Civil War “Gilded Age.” Focus is on Twain’s literary and comic techniques, and how his complex, mythic fictions erupt along America’s faultlines of race, gender, and class.

not given 2001-02

186. Henry James and Edith Wharton—GER:3a

5 units, Win (Ngai)

186B. Seminar: Melville

5 units, Aut (Obenzinger)

186D. Seminar: American Women Writers, 1850-1915

5 units, Spr (Richardson)

186J. Seminar: American Thought and Literature—Jefferson to the Jameses—GER:3a

not given 2001-02

186K. Seminar: The Social Novel in America—GER:3a

not given 2001-02

186P. Seminar: Representing Poverty in America, 1840-1940

not given 2001-02

260A. American Literature and the Politics of Language—
(Areas:A,G)

not given 2001-02

AREA H: MODERN

104C. Language and Gender in Contemporary American Fiction—
(Same as Linguistics 146B.) (Areas:A,H)

not given 2001-02

105. The Language of Short Stories—(Same as Linguistics 72.) See Area A. (Areas:A,H)

not given 2001-02

119G. Literature of World War I

not given 2001-02

125B. American Modernism and Early Film—GER:3a

5 units, Win (Solomon)

126. 20th-Century American Fictions—(Same as Comparative Liter-

ature 126.) Readings from traditional masters of modern American literature (Cather, Fitzgerald, Hemingway, Faulkner), and Chicano modernism (Paredes). The post-WW II period, including African American (Gayle Jones, Toni Morrison), Asian American (Maxine Hong Kingston, Fae Ng), Native American (Leslie Marmon Silko, Louise Erdrich), Chicana (Helena Maria Viramontes, Sandra Cisneros), and Anglo American (E. L. Doctorow, Thomas Pynchon, Don DeLillo). Authors are placed in their contemporary multicultural context. GER:3a,4b

5 units, Win (Saldívar)

126A. 20th-Century American Literature

not given 2001-02

127. American Autobiography—GER:3a

not given 2001-02

133A. Contemporary British Fiction: From Beckett to the Present

not given 2001-02

137. Development of the Short Story—Required of creative writing students in fiction. Reading/discussion of American, British, and Continental short stories, emphasizing changes and developments in the form. GER:3a,4c

5 units, Aut (Tallent)

155A. Modern British Poetry—Survey of several British poets from the 1890s to the present (Thomas Hardy, G. M. Hopkins, D. H. Lawrence, Philip Larkin, Thom Gunn, etc.). GER:3a

not given 2001-02

157A. Modernist Poetry

not given 2001-02

160J. American Film: The Western

not given 2001-02

160K. Gender and American Cinema, 1930-1950: The Woman's Film and Film Noir—See 60K. GER:3a

5 units, Win (Ngai)

160L. Modernism and Cinema

5 units, Win (Shloss)

160M. Woody Allen—See 60M. GER:3a

5 units, Spr (Polhemus)

161A. African American Writing, 1950-1970—The central literary and intellectual concerns among Afro-American writers, emphasizing the historical and social context. The emergence of the Civil Rights movement of the 1960s, the Black Power/Black Arts movement of the 1960s, and the emergence of a large number of women writers in the second part of the period. Continuities and changes in the work of individual writers over time. The relation between literary style and the artist's conception of audience and relation to community. Readings, entire and excerpted, from novels, essays, poetry. Authors: James Baldwin, Amiri Baraka, Gwendolyn Brooks, Ralph Ellison, Lorraine Hansberry, Leroi Jones, Martin Luther King, Jr., Malcolm X. GER:3a

not given 2001-02

161D. Jewish American Literature—GER:3a

5 units, Win (Felstiner)

- 161E. Modern African Writing in English**—Introduces modern writing in English, primarily from E. and W. Africa, in a historical context. Emphasis is on colonial and the immediately postcolonial period, and on the novel, with work in other genres and from other periods.
not given 2001-02
- 162. Introduction to Third World Writing**—See 62.
5 units, Spr (Drake)
- 162G. Writing by 20th-Century Women of Color**
not given 2001-02
- 162H. Literature of the African Diaspora**—GER:3a
not given 2001-02
- 164B. Imagining the Holocaust**—How has the literary imagination envisioned the destruction of European Jewry? The Holocaust and European, Israeli, and American responses through documentation; diaries; fiction; poetry by Appelfeld, Borowski, Wiesel, Celan, Levi, Roth, Malamud; and through visual art. Survivor addresses the class. GER:3a
not given 2001-02
- 164E. British Modernism**—GER:3a
not given 2001-02
- 164F. British Modernism and Postcolonial Fiction**
5 units, Aut (Buchanan)
- 164G. California Literary Imagination**—(Areas:G,H)
not given 2001-02
- 167. American Detective Fiction: From Low Art to High Culture**
5 units, Spr (Moser)
- 167A. Americans in Paris**
not given 2001-02
- 168. American Indian Mythology, Legend, and Lore**—See 68.
not given 2001-02
- 168A. Introduction to Native American Studies**—See 68A.
not given 2001-02
- 168B. Introduction to Afro-American Literature**—See 68B. GER:3a
5 units, Aut (Rampersad)
- 168C. Introduction to Chicana/o Literature**—See 68C. GER:3a
5 units, Spr (Moya)
- 168D. Introduction to Asian American Cultures**—(Enroll in Comparative Literature 168.)
3-5 units, Win (Palumbo-Liu)
- 168E. Introduction to 20th-Century Irish Literature**—See 68E. GER:3a
5 units, Win (Boland)
- 179E. Hemingway and Fitzgerald**—See 79E.
5 units, Aut (Bacon)
- 180. Seminar: Fiction and Truth**—(Areas: A,H)
5 units, Win (Bourbon)
- 187D. Seminar: Modern British and American Poetry**—GER:3a
5 units, Win (Felstiner)
- 187E. Seminar: Modern Poetry and the Visual Arts**—GER:3a
5 units, Win (Di Piero)
- 187F. Seminar: Toni Morrison**—GER:3a
5 units, Spr (Drake)
- 187H. Seminar: Gwendolyn Brooks and Ralph Ellison**—GER:3a
5 units, Win (Rampersad)
- 187K. Seminar: Problems in Contemporary Poetics—Lyric, Experiment, and the Social**—GER:3a
5 units, Aut (Kaufman)
- 187M. Seminar: "America" and the Long Poem Tradition**—GER:3a
5 units, Spr (Ngai)
- 187N. Seminar: W. E. B. Du Bois and American Culture**—GER:3a
5 units, Aut (Rampersad)
- 187P. Seminar: W. H. Auden**—GER:3a
5 units, Win (Jenkins)
- 187T. Seminar: Black Humor, Race, Comedy, and Post-World War II American Fiction**—GER:3a
5 units, Spr (Solomon)
- 187W. Seminar: Women Poets**
5 units, Spr (Boland)
- 262. Literatures of the Americas**—The literary and historiographic methods of representing the discontinuous historical narratives of the New World are examined using a selection of texts from throughout the Americas. How does the way we narrate history influence our perception of past events? What role does fiction play in the construction of national or regional historical identities? What modes are used to narrate history in the Americas: tragedy, comedy or romance, narratives of conquest, apocalypse, or degeneration?
not given 2001-02
- 269M. Comparative Ethnic Autobiography**—(Enroll in Comparative Literature 202.)
5 units, Spr (Palumbo-Liu)
- 277B. Virginia Woolf and Bloomsbury**
not given 2001-02
- 277D. Woolf and Eliot**
not given 2001-02
- 279D. Joyce**
5 units, Win (Shloss)
- 279G. Joseph Conrad**
5 units, Spr (Bourbon)
- AREA P: POETRY AND POETICS**
Note—For students declaring an English major during Autumn Quarter 1999 or thereafter, only English 150 satisfies Area P.
- 92. Reading and Writing Poetry**—Introduction to the understanding and writing of poetry. Prerequisite: completion of the writing requirement.
5 units, Aut, Win, Spr (Barot, Cohen)
- 150. Poetry and Poetics**—Introduction to the reading of poetry through a variety of poems, emphasizing the ways the meanings of poems are shaped through diction, imagery, figurative language, and technical elements of verse. GER:3a (WIM)
5 units, Aut (Fields)
Win (Jenkins)
Spr (Boland)

192. Intermediate Poetry Writing—See “Creative Writing.”

5 units, Aut, Spr (Barot, Cohen)

THEMES AND TOPICS

28. Forms, Dreams, Precisions: A Course in Reading Poems

3 units, Aut (Hass)

29A. Creativity in Literature, Art, and Music

3 units, Aut (Seth)

100A. Seminar on Literature and the Institution of Literary Study—

(Same as Comparative Literature 101.)

5 units, Aut (Greene)

100F. The Paranoid Imagination: Case Studies in Literature, Theory, and Film—(Same as Interdisciplinary Studies in Humanities 197N.)

5 units, Spr (Ngai)

100G. Problems in Literature and Ethics—(Same as Interdisciplinary Studies in Humanities 194R.)

5 units, Win (Bourbon)

166A. Introduction to Critical Theory: Literary Theory and Criticism Since Plato—The Premodern Tradition—(Same as 266A.) GER:3a

5 units, Win (Evans)

166B. Introduction to Critical Theory: Literary Theory and Criticism Since Plato—The 20th-Century—(Same as 266B.) Texts by major figures in 20th-century literary theory and criticism who approach literature and the larger artistic realm from various perspectives: aesthetic; sociohistorical; psychological; linguistic; class-, gender-, race-oriented. Prerequisite: 166A/266A. GER:3a

5 units, Spr (Kaufman)

166D. Introduction to Critical Theory: Literary Theory and Criticism Since Plato—(Same as 266D.) Emphasis is on the history of attempts to define, locate, or engage its history, politics, sexuality, gender, race, psychology, language, etc. GER:3a

not given 2001-02

189D. Seminar: Literature and Technology

not given 2001-02

269. The Politics of Modern Tragedy—Focus is on how modern tragedy (1750-1900) represents radical conflict within the absolutist state, and (later) within the nuclear bourgeois family. The structural difficulties of modern tragedy, exemplified by the abundance of mixed forms (melodrama, tragicomedy, opera, *Tendenzdrama*, etc.) Plays by Hegel, Nietzsche, Lukacs, Szondi, Steiner, Loraux, Brooks, etc. GER:3a

5 units, Aut (Moretti)

269A. Five Words—(Same as Comparative Literature 237.) The cultural and historical issues embedded in the five English words, blood, experience, invention, language, and world. Their cognates and equivalents in other western languages. Each word belongs to the vocabulary and outlook of disciplines, e.g., experimental science, geography, history, law, literature, medicine, and rhetoric. These words are indispensable to how modern people think of themselves and their world. The making of these words, and the concepts they name, in historical and cultural terms: how, when, and why did they get to be the vehicles of importance? What stories do they portray about struggles and conflicts, about worldviews that are still with us and those that have vanished, and about language itself as a force? How are these words and concepts changing today under the pressures of new knowledges and media, innovative disciplinary outlooks, and reconceptions of society? GER:3a

4-5 units, Win (Greene)

UNDERGRADUATE WORKSHOPS AND DIRECTED READING

191. Expository Writing—Advanced composition, open to undergraduates and graduates and taught through tutorials, short lectures, and general discussion. General instruction in writing.

3 units, Spr (Diogenes)

194. Individual Research—See section above on “Undergraduate Programs, Opportunities for Advanced Work, Individual Research.”

5 units, any quarter

194T. Research Tutorial—For other opportunities for advanced work, see section above on “Undergraduate Programs, Opportunities for Advanced Work, Individual Research.”

5 units, any quarter

195. Ad Hoc Undergraduate Seminars—Undergraduates (at least three) who wish in the following quarter to study a subject or an area not covered by regular courses, may plan an informal seminar and approach a member of the department to supervise it. A syllabus should be submitted to the director of undergraduate advising at least two weeks before the end of the quarter. No more than 5 units of credit are given for 195 and/or 198 in one quarter. 195 may not be used to fulfill departmental area or elective requirements without permission.

any quarter

196A. Honors Seminar: Critical Approaches to Literature—Required of all juniors in the English honors program.

5 units, Spr (Bourbon)

196B. Honors Essay Workshop—Required of all English honors students.

3 units, Win (Staff)

196T. Honors Tutorial

5 units, Aut, Win, Spr (Staff)

197. Senior Honors Essay

10 units in two quarters, Aut, Win, Spr (Staff)

198. Individual Work—Undergraduates who wish to study a subject or an area not covered by regular courses may, with permission, enroll for individual work under the supervision of a member of the department. No more than 5 units of credit are given for 198 and/or 195 in any one quarter. 198 may not be used to fulfill departmental area or elective requirements without permission. Group seminars are not considered appropriate to 198.

any quarter

199. Senior Independent Study—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 in English). Applicants should submit a sample of their expository prose and a proposed topic for independent study with a 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 director.

10-15 units in three quarters, Aut, Win, Spr (Staff)

CREATIVE WRITING

90. Fiction Writing—Basic problems of narrative and imaginative writing. Prerequisite: completion of the writing requirement.

5 units, Aut, Win, Spr (Johnson, MacDonald, McCollum, Orozco, Orringer, Packer, Pneuman)

92. Reading and Writing Poetry—See Area P.

5 units, Aut, Win, Spr (Barot, Cohen)

190. Intermediate Fiction Writing—May be taken twice. For admission, manuscript must be submitted to Creative Writing Office by last day of preceding quarter. Prerequisite: 90.

5 units, Aut, Win, Spr (*Johnson, L'Heureux, McCollum, Orozco, Packer*)

192. Intermediate Poetry Writing—May be taken twice. For admission, manuscript must be submitted to the Creative Writing office by the last day of preceding quarter. Prerequisite: 92.

5 units, Aut, Spr (*Barot, Cohen*)

290A. Advanced Fiction Writing—Students are selected by the instructor. Promising fiction writers who have completed the 90 and 190 workshops engage in practical criticism, the actual difficulties and challenges of refining a short story, draft to draft. Manuscripts must be submitted to the Creative Writing Office by the last day of the preceding quarter.

5 units, Spr (*MacDonald*)

292. Advanced Poetry Writing—Students are selected by the instructor. Promising student poets write poetry in an atmosphere of mutual aid. Manuscripts must be submitted to the Creative Writing Office by December 15.

5 units, Win (*Fields*)

293. Seminar in Literary Translation—After examining versions of Baudelaire, Rilke, Neruda, Celan, Pagis, Shakespeare, Keats, Dickinson, Whitman, Yeats, Eliot, Frost, and Duncan, students pursue and present their own work in progress, discussing practical and theoretical questions.

5 units, Spr (*Felstiner*)

390. Graduate Fiction Workshop—Primarily for Stegner Fellows in the writing program. May be repeated for credit. Prerequisite: consent of instructor.

3 units, Aut (*L'Heureux*)
Win (*Tallent*)
Spr (*Wolff*)

392. Graduate Poetry Workshop—Primarily for Stegner Fellows in the writing program. May be repeated for credit. Prerequisite: consent of instructor.

3 units, Aut (*Fields*)
Win (*Boland*)
Spr (*Di Piero*)

ADVANCED UNDERGRADUATE/GRADUATE

205. Old English—See Area A. (Area:A)
alternate years, given 2002-03

209. Introduction to Paleography and Codicology—Introduction to the study of late antique and medieval manuscripts in Latin, of medieval Latin and vernacular scripts, and of the materials and composition of the medieval book.

not given 2001-02

211. Readings in Middle English—The language and dialects of Middle English and readings in the various genres of prose and poetry. (Area:B) GER:3a

5 units, Spr (*Brown*)

212A. Gender and the History of Rhetoric—See Area A.
5 units, Spr (*Lundsford*)

219. Representation and Repression in Fiction
not given 2001-02

230A. The Novel in Europe: The Age of Compromise—1800-1848
not given 2001-02

230B. The Novel in Europe 1850-1900

not given 2001-02

232A. The 19th-Century Novel—(Enroll in Comparative Literature 280.)

5 units, Win (*White*)

251. Donne and His Contemporaries—GER:3a

5 units, Spr (*Brooks*)

254E. Forms of British Romanticism

not given 2001-02

260A. American Literature and the Politics of Language

not given 2001-02

262. Literatures of the Americas—See Area H.

not given 2001-02

266A. Introduction to Critical Theory: Literary Theory and Criticism Since Plato—The Premodern Tradition—See 166A. GER:3a

5 units, Win (*Evans*)

266B. Introduction to Critical Theory: Literary Theory and Criticism Since Plato—The 20th Century—See 166B. GER:3a

5 units, Spr (*Kaufman*)

266D. Introduction to Critical Theory: Literary Theory and Criticism Since Plato—See 166D. GER:3a

not given 2001-02

269. The Politics of Modern Tragedy—See “Themes and Topics.”

5 units, Aut (*Moretti*)

269A. Five Words—(Same as Comparative Literature 237.) See “Themes and Topics.” GER:3a

4-5 units, Win (*Greene*)

269M. Comparative Ethnic Autobiography—(Enroll in Comparative Literature 202.)

5 units, Spr (*Palumbo-Liu*)

272. John Milton—See Area C. GER:3a

5 units, Win (*Greene*)

274A. Mary Shelley in Context—See Area F. GER:3a

5 units, Win (*Gigante*)

277B. Virginia Woolf and Bloomsbury

not given 2001-02

277D. Woolf and Eliot

not given 2001-02

279D. Joyce

5 units, Win (*Shloss*)

279G. Joseph Conrad

5 units, Spr (*Bourbon*)

293. Seminar in Literary Translation—After examining versions of Baudelaire, Rilke, Neruda, Celan, Pagis, Shakespeare, Keats, Dickinson, Whitman, Yeats, Eliot, Frost, and Duncan, students pursue and present their own work in progress, discussing practical and theoretical questions. Prerequisite: see instructor during previous quarter.

5 units, Spr (*Felstiner*)

296. Critical Theory and the Profession: An Introduction to Graduate Study for M.A. Students—Introduces incoming graduate students to literary criticism and theory in the context of the past and present

paradigms, conflicts, and modes of institutionalization. The role of texts in relation to social issues, canon formation, and the emergence of new approaches (e.g., cultural and ethnic studies) are compared and contrasted with traditional approaches (e.g., philology, hermeneutics).

5 units, Aut (Halliburton)

GRADUATE

COLLOQUIA

300B. Colloquium: The Bible and Literature—(Same as Comparative Literature 300B.) Combines readings from Genesis to Revelation, with selections from literary texts (from Dante and medieval drama, through Shakespeare, Spenser, Renaissance lyric and Milton to 19th- and 20th-century poetry and novels from British, American, African American, African, and other writings). Topics: citations in radical and hegemonic political contexts, the influence on prototypes of race/gender difference, the relation between biblical eschatology and literary structures, and Song of Songs and the history of lyric.

5 units, Spr (Parker)

300D. Colloquium: Narrative Theory—Fictional Complexity in the 19th-Century Novel—“The story can be told without many words,” writes George Eliot near the beginning of *Middlemarch*, one of the most expansive 19th-century novels. The politics and poetics of fictional complexity: multiple and interwoven plots; elaborate chains of causality; episodic intensification; narratives centered on misunderstanding and disillusionment; framed, compressed, and hidden stories; information overload; diffuse character networks. Possible authors: Cervantes, Dickens, Austen, Eliot, Gaskell, Balzac; critics: Bakhtin, Lukacs, Barthes.

5 units, Win (Woloch)

301. Medieval Women: Faith, Love, and Learning—(Same as German Studies 268A.) Graduate colloquium. Readings same as 165D, plus critical works addressing current issues in the field: women’s contributions to and roles in medieval literary production; the relationship between such concepts as gender, authorship, and heresy; the challenge of writings by women to modern concepts of literary value and canonicity; and the literary career. Biweekly lecture series featuring prominent visiting scholars. All readings in English.

3-5 units, Aut (Poor, Summit)

301A. Colloquium: Cultures of the Medieval Book
not given 2001-02

302A. Theater and Religion in Renaissance England
not given 2001-02

302H. Colloquium: The Reformation in English Literature
not given 2001-02

303A. Colloquium: High and Low Life—Polite and Popular Forms in 18th-Century Literature
not given 2001-02

303D. Colloquium: Thinking in Fiction—18th-Century Science and the Novel—(Same as Comparative Literature 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)

304H. Colloquium: Romanticism and Its Modern Legacies—Cultural Materialism, Critical Aesthetics, Experimental Poetics—Readings in “High” Romantic poetry/poetics and modern literary/aesthetic theory; how such theory emerges from, or reacts against, Romanticism. Emphasis is on the current debates over the “Romantic Legacy” between cultural materialism and left critical aesthetics. The relationships to Romanticism in traditions of experimental poetics from modernism through postmodernism. Readings in major Romantic texts by Blake,

Wollstonecraft, Wordsworth, Kant, Coleridge, Shelley, Keats; brief readings in modern texts by Woolf, Beckett, Ginsberg, Moriarty, Ashbery, Guest, Blaser, Cole, Palmer, Bolcolm, Bragg; criticism by Eliot, Wimsatt, Vendler, Abrams, de Man, Adorno, Benjamin, Levinson, Ferguson, McGann, Wolfson, Knapp.

not given 2001-02

305. Colloquium: Literature and Tourism

not given 2001-02

306. Colloquium: American Enlightenment

not given 2001-02

308. Colloquium: Ralph Ellison and American Culture

not given 2001-02

308E. Colloquium: Representing Poverty in America

not given 2001-02

309N. Colloquium: Frankfurt School Aesthetics and Modern Poetry—The aesthetic theories and criticism of the Frankfurt School, highlighting how and why Benjamin and Adorno stress the centrality of Baudelairean experimental poetics for all subsequent progressive/advanced art and critical theory. Later 20th-century poetic and critical materials in relation to previously established Frankfurt coordinates.

5 units, Spr (Kaufman)

310. Colloquium: The Transatlantic Renaissance—(Same as Comparative Literature 310.) The emergence of early modern transatlantic culture, emphasizing how canonical works of the Renaissance may be reimagined in a colonial context and how the productions of the colonial Americas make sense as Renaissance works. Topics: mestizaje and creole identity, gender and sexuality, law, religion and the church, mining, commerce, and government. Major European and American authors: Thomas More, Philip Sidney, Thomas Lodge, William Shakespeare, the Inca Garcilaso de la Vega, and a number of lesser known figures.

5 units, Aut (Greene)

312A. Feminist Rhetoric

not given 2001-02

SEMINARS

314. Epic and Empire—(Same as Comparative Literature 314.) Focusing on Virgil’s *Aeneid* and its influence, traces the European epic tradition (Ariosto, Tasso, Camoes, Spenser, and Milton) to New World discovery and mercantile expansion in the early modern period.

not given 2001-02

343A,B. Seminar: The Idea of the Theater

5 units, Win, Spr (Orgel)

356. Seminar: Whitman and Dickinson

not given 2001-02

356C. Seminar: Pound’s *Cantos*

not given 2001-02

357D. Seminar: Poetry of the Sixties

5 units, Spr (Jenkins)

359. Seminar: Transnational Poetics—(Same as Comparative Literature 359F.)

not given 2001-02

360. Seminar: Theories of Narrative and Genre

not given 2001-02

362A. Seminar: Modernism, Race, and Modernity

not given 2001-02

363. Seminar: The Bourgeois
not given 2001-02

363B. Seminar: How Do Metaphors Mean?—Theories of metaphor (framed historically and philosophically), especially as such theories form parts of particular aesthetics and theories, and modes of interpretation. Such theories are matched with metaphors collected from ordinary conversation, and from and in relation to poetry and fiction. Aesthetics, rhetoric, language, and how texts “mean or do not mean.”

not given 2001-02

363E. Seminar: Theories and Cultures of Taste—The tension between taste and appetite in the construction of modern aesthetics, exploring philosophical and literary texts of the 18th century from Milton to Keats.

5 units, Spr (Gigante)

365B. Seminar: American Literature and Culture in the 1840s
*not given 2001-02***367. Seminar: American Literature after World War II**

5 units, Win (Rampersad)

369B. Seminar: The Natural Sciences, the Social Sciences, and the Study of Literature—Literary studies in the natural and social sciences offer methodological alternatives to the somnolent atmosphere of current literary theory. Karl Popper, *The Logic of Scientific Discovery*; Kuhn, *The Structure of Scientific Revolutions*; Richard Dawkins and Stephen Jay Gould; Max Weber, “Objectivity” in the *Social Sciences and Social Policy and Science as a Vocation*; Fernand Braudel, *On History and The Mediterranean*; Mary Douglas, *Purity and Danger*; Emile Benveniste, *Problems in General Linguistics*, and Reingard Koselleck, *Futures Past*; Gregory Bateson, *Steps towards an Ecology of the Mind*.

5 units, Aut (Moretti)

371. Seminar: Chaucer—(Same as Comparative Literature 371.) The work of Geoffrey Chaucer, the *Canterbury Tales*, with reference to his other major works and those of his contemporaries (e.g., Gower and Langland). Emphasis is on locating Chaucer in his historical and cultural environment. The relationship between formalist and historicist methods of literary study; the ways in which Chaucer develops a vernacular literary language in the late 14th century. The material culture of the medieval manuscript and early printed book: how that is represented in Chaucer; how it conditions the climates of his transmission and reception. The place of Chaucer as an author in his time and in English literary history; the status of the *Canterbury Tales* as a work of medieval literature.

5 units, Win (Lerer)

373A,B. Seminar: Shakespeare—Text and performance.
*not given 2001-02***373C. Seminar: Shakespeare**
not given 2001-02

375. Seminar: Henry James and the Romance Tradition—A selection of James’ full-length novels (including *Portrait of a Lady*), nouvelles, tales, travel sketches, and critical essays in relation to the larger historical and theoretical context of American fiction’s alleged commitment to “romance” rather than “realism.”

5 units, Aut (Dekker)

379. Seminar: Faulkner
5 units, Win (A. Gelpi)

379A. Seminar: Alternative Modernisms and Their Legacies—T. S. Eliot and Marcel Duchamp—Designed as a revisionist study of Modernist Poetry. For decades, “High” Modernism, with Eliot as key

exemplar, has been pitted against the avant-garde, as epitomized by the artist/poet/conceptualist Marcel Duchamp. This division no longer seems accurate. Duchamp himself was a great admirer of Eliot. The early Eliot himself was a great avant-gardist. The respective poetics at stake and how they have “crossed” in the present, e.g., in the poetry of Susan Howe and Steve McCaffery.

5 units, Win (Perloff)

379B. Seminar: Virginia Woolf

5 units, Aut (Shloss)

380. SHL Seminar: Buckminster Fuller, Polymath—(Enroll in Comparative Literature 355E.)

3-5 units, Win (Schnapp)

385H. Seminar: Early 20th-Century Avant-Garde

not given 2001-02

388B. The Theory of the Text—(Enroll in Comparative Literature 300.)

not given 2001-02

389A. Seminar: Realist Theory and the Predicament of Postmodernism

not given 2001-02

389H. Modern Seminar—(Enroll in Interdisciplinary Studies in Humanities 314.)

3-5 units, Aut (Sheehan)

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

5 units, Aut (Lindenberger)

WORKSHOPS AND DIRECTED READING

391. Advanced Work in Writing and Criticism

any quarter

394. Independent Study—Preparation for qualifying examination and for the Ph.D. oral examination.

any quarter

395. Ad Hoc Graduate Seminars—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 suitable member of the department to supervise it.

any quarter

396L. Pedagogy Seminar I—Required for first-year Ph.D. students in English, Modern Thought and Literature, and Comparative Literature (except for Comparative Literature students doing their teaching in a foreign language). Preparation for serving as teaching assistants in undergraduate literature courses. Focus is on leading discussions and grading papers.

2 units, Aut (B. Gelpi, Fishman, Jockers)

397A. Pedagogy Seminar II—Seminar and apprenticeship for second-year graduate students in English, Modern Thought and Literature, and Comparative Literature teaching 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. Readings in rhetoric, composition, and pedagogy support seminar discussion. Each student designs a two quarter syllabus in preparation for teaching English 1 and 2.

1-5 units, Aut (Lunsford)

397B. Pedagogy Seminar III—Seminar for second-year graduate students teaching the first quarter of composition in the Program in Writing and Rhetoric. Focus is on the students' concurrent teaching, preparation for teaching the second quarter of the sequence, and a series of pedagogy workshops.

1-5 units, Win (Lunsford)

398. Research Course—A special subject of investigation under supervision of some member of the department. Thesis work is not registered under this number.

any quarter

398A. Writing for Academic Publication—Designed for doctoral students in the humanities and social sciences. Examination of the origins and institutional alignments of academic journals, their internal and surrounding genres, and shifts of style preference for text and references. Key "classics" of journal articles, debates around academic publishing, and recent innovations in the shapes of articles, reviews, and responses form the background to preparation of one or more pieces for submission.

not given 2001-02

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.

5 units, any quarter

399. Thesis

3 units, any quarter

This file has been excerpted from the *Stanford Bulletin, 2001-02*, pages 362-376. Every effort has been made to ensure accuracy; late changes (after print publication of the bulletin) may have been made here. Contact the editor of the *Stanford Bulletin* via email at arod@stanford.edu with changes, corrections, updates, etc.