

ENGLISH

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Courses given in English have the subject code ENGLISH. For a complete list of subject codes, see Appendix.

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. In the undergraduate program, it 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 communicate inventively, and to be cultured and humane in their approach to life.

UNDERGRADUATE PROGRAMS

BACHELOR OF ARTS

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.

PREPARATION FOR THE MAJOR

The following departmental requirements are in addition to the University's basic requirements for the bachelor's degree. With the exception of the course in Poetry and Poetics or any other when taken to satisfy the Writing in the Major (WIM) requirement, any two of the requisite courses may be taken on a satisfactory/no credit basis at the discretion of the instructor.

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. 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.

MAJOR IN ENGLISH LITERATURE

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.

Students declaring a major in English Literature must choose a total of twelve 5-unit courses. At least one of these courses must be in American literature and at least one must be in British literature after 1750. The twelve courses must be chosen to fulfill the following six categories of requirements:

1. Two courses in British literature before 1750.
2. Two courses in British literature from 1750 to 1900 or American literature before 1900.
3. One course in Shakespeare.
4. ENGLISH 160. Poetry and Poetics
5. One course in critical methods.
6. Five additional elective courses, only one of which may be a creative writing course, chosen from among those offered by the Department of English. Students must choose three of these courses 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

Consult the English Department for a list of the courses under each of these concentrations for 2007-08. In lieu of one of these concentrations, students may take three courses from another well-defined area of interest with the approval of their adviser and the Director of Undergraduate Studies.

In place of one of these five elective courses, students may choose one upper-division course in a foreign literature read in the original language.

At least one of the courses satisfying the major must be a major's seminar, which is any of the 5-unit seminar courses offered in the English department or an English seminar offered in the Stanford in Oxford program at St. Catherine's College.

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. Students are encouraged to take seminar format courses in both junior and senior years, and to take ENGLISH 160, Poetry and Poetics, and the critical methods requirements early in their major career.

Students may apply as many as four English courses taken at other 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.

Foreign Language Requirement—There is no foreign language requirement for English majors beyond the university requirement, but students who plan to study English 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.

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 prose. Students declaring an English major with a Creative Writing Emphasis during Autumn Quarter 2006 and thereafter must take a total of thirteen 5-unit courses offered through the Department of English and the Program in Creative Writing and fulfill the seminar requirement. The thirteen courses must be chosen to fulfill the following requirements:

1. Two courses in British literature before 1750.
2. Two courses in British literature from 1750 to 1900 or American literature before 1900.
3. One course in Shakespeare.
4. ENGLISH 160. Poetry and Poetics
5. One course in critical methods.
6. One course in 20th-century literature.
7. Majors with the Creative Writing Emphasis must take five courses designed for the prose or poetry concentration. 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 146, Development of the Short Story, and ENGLISH 92, Reading and Writing Poetry. Poetry writers must first take ENGLISH 92, Reading and Writing Poetry, then two intermediate or advanced poetry classes (ENGLISH 192, 192P,V, or 292). In addition to the WIM course, ENGLISH 160, Poetry and Poetics, poetry writers must take one other literature course in poetry to be approved by a professor in the Creative Writing program, and one beginning prose class (ENGLISH 90, Fiction Writing, or ENGLISH 91, Creative Nonfiction). Courses taken to satisfy one of the six requirements above 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.

English with Interdisciplinary Emphasis—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. Students are required to fulfill the language and seminar requirements listed under the major in English. Students declaring an English major with an interdisciplinary emphasis must choose a total of fourteen 5-unit courses. These courses must fulfill the following requirements:

1. Two courses in British literature before 1750.
2. Two courses in British literature from 1750 to 1900 or American literature before 1900.
3. One course in Shakespeare.
4. ENGLISH 160. Poetry and Poetics
5. One course in critical methods.
6. Three additional elective courses chosen from among those offered by the Department of English. Students must select two of these courses in relation to their interdisciplinary focus.
7. Four courses related to the area of inquiry 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 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.

ENGLISH AND PHILOSOPHY

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.

Students choosing the English and Philosophy track must complete sixteen courses for a minimum of 70 units, of which at least eight 5-unit courses must be within the English department. At least one course must be in each of American literature and British literature after 1750. At least one course must be an English department seminar. Students must fulfill the following requirements:

Literature—

1. Two courses in British literature before 1750.
2. Two courses in British literature from 1750 -1900 or American literature before 1900.
3. One course in Shakespeare.
4. English Writing in the Major: ENGLISH 160, Poetry and Poetics.
5. One course in critical methods.

Philosophy—

1. Philosophy Writing in the Major: PHIL 80. Prerequisite: introductory philosophy course.
2. Aesthetics, Ethics, Political Philosophy: a course from PHIL 170 series.
3. Language, Mind, Metaphysics, and Epistemology: one course from PHIL 180 series.
4. History of Philosophy: two courses in the history of philosophy, numbered above PHIL 100.

Literature and Philosophy—

1. Gateway course in philosophy and literature (ENGLISH 81). This course should be taken as early as possible in the student's career, normally in the sophomore year.
2. 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.
3. Capstone seminar of relevance to the study of philosophy and literature, drawn from a list approved by the Director of Undergraduate Studies in English.

MINORS

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

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. 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:

1. ENGLISH 160. Poetry and Poetics
2. One course from each of the following historical periods:
 - a) British literature to 1750
 - b) British literature from 1750 to 1900 or American literature before 1900
 - c) 20th-century British or American literature
3. One course in Shakespeare
4. Two elective courses

One of the two elective courses may be a course in Creative Writing.

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. All courses must be taken for a letter grade.

1. ENGLISH 94. Introduction to Creative Writing: Form and Structure
2. Four writing workshops, three in the chosen concentration, one outside.
 - a) 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.
 - b) 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 or 91).
3. One literature course: prose writers must take ENGLISH 146, The Development of the Short Story; poetry writers must take ENGLISH 160, Poetry and Poetics.

INTERDEPARTMENTAL MAJORS

English and French Literatures—This major provides a focus in British and American literature with additional work in French literature. The program of each student must be approved by the Director of Undergraduate Studies in English and by the Department of French and Italian.

Students declaring a major in English and French must choose a total of thirteen 5-unit courses, at least one of which must be a seminar. In addition, at least one of the courses must be in American literature and at least one must be in British literature after 1750. These courses are to be selected from the following categories.

1. Two courses in British literature before 1750.
2. Two courses in British literature from 1750 to 1900 or American literature before 1900.
3. One course in Shakespeare.
4. ENGLISH 160. Poetry and Poetics.
5. One course in critical methods.
6. Two elective courses.
7. A coherent program of four courses in French literature, read in the original.

English and German Literatures—Candidates for the B.A. in this major must complete a program exactly analogous to the preceding major, with nine courses in British and American literature, and a coherent program of four courses in German literature, read in the original, with approval by the departments involved as specified above.

English and Italian Literatures—Candidates for the B.A. in this major must complete a program exactly analogous to the preceding major, with nine courses in British and American literature, and a coherent program of four courses in Italian literature, read in the original, with approval by the departments involved as specified above.

English and Spanish or Spanish American Literatures—Candidates for the B.A. in this major must complete a program exactly analogous to the preceding major, with nine courses in British and American literature, and a coherent program of four courses in Spanish literature, read in the original, with approval by the departments involved as specified above.

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.

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.

HONORS PROGRAM

Students who wish 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 ENGLISH 160. Poetry and Poetics.

In the Autumn Quarter of the senior year, students take a 5-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. Students who are studying at Oxford or at other institutions may be exempted from this seminar on request and with the approval of the director of the honors program.

In Winter Quarter of the senior year, honors students take a 3-unit essay workshop focused on the process of researching and writing the essay.

In 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:

Senior seminar and workshop, 8 units total

Senior Honors Essay, 10 units

For other opportunities for extended essay projects, see "Senior Independent Essay" above and ENGLISH 194 and 199.

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.

THE ENGLISH MAJOR AND THE OVERSEAS CAMPUSES

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 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.

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 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. program is a terminal, one-year program without financial aid.

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 3.0 (B) grade point average (GPA) of at least nine courses (a minimum of 45 units), 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. 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 should 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. No creative writing courses may be used to fulfill the requirements.

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.)

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 successfully 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

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, 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.

ENGLISH AND AMERICAN LITERATURE

All 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 are not excused from these three requirements or granted credit for course work done elsewhere.

1. 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).
2. 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).
3. 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).
4. 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.
5. 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.
6. 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.
7. 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.
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 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.
10. A University Oral Examination to be taken no later than the Spring Quarter of the student's third year in the Ph.D. program. 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 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, ENGLISH 396, Introduction to Graduate Study, and a 2-unit course, ENGLISH 396L, Seminar in Pedagogy I.
4. 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.
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 two 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 given by one of the Department of English faculty.
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, 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.

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 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.

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.

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) 725-1208.

COURSES

WIM indicates that the course satisfies the Writing in the Major requirements.

Students interested in literature and literary studies should also consult course listings in the departments of Asian Languages, Classics, Comparative Literature, French and Italian, German Studies, Slavic Languages and Literatures, and Spanish and Portuguese, in the Program in Modern Thought and Literature, and in the Division of Literatures, Cultures, and Languages.

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

INTRODUCTION TO THE HUMANITIES (IHUM)

The following Introduction to the Humanities courses are taught by English department faculty members. IHUM courses are typically available only to freshmen seeking to fulfill IHUM requirements; see the "Introduction to the Humanities" section of this bulletin for further information. Prospective majors in English are advised to consider satisfying their IHUM-2,3 requirements by registering for the following IHUM courses.

IHUM 34A,B. A Life of Contemplation or Action? Debates in Western Literature and Philosophy—Literary treatments of the debate over the active versus the contemplative life from the classical to the modern era. Changing literary, historical and philosophical contexts. GER:IHUM-2,3

IHUM 34A: 4 units, Win (Summit, J)

IHUM 34B: 4 units, Spr (Vermeule, B)

INTRODUCTORY (FOR NON-MAJORS)

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

ENGLISH 9. Masterpieces of English Literature I: Chaucer, Shakespeare, Milton, and their Contemporaries—(English majors and others taking 5 units, register for 109.) Survey. Major and minor English works from the end of the Middle Ages through the end of the Renaissance. GER:DB-Hum

3 units, Win (Riggs, D)

ENGLISH 14Q. John Donne: His Poetry, Prose, 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 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, Aut (Brooks, H)

ENGLISH 20. Masterpieces of English Literature II: From the Enlightenment to the Modern Period—(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 units, Spr (Gigante, D)

ENGLISH 21. Masterpieces of American Literature: American Nomads from the Frontier to Cyberspace—(English majors and others taking 5 units, register for 121.) How Americans from the first settlers to contemporary Internet users have defined their identity relation to different modes of mobility, travel, and rootedness. Early Puritan encounters with the wilderness; 19th-century romantic images of farm and forest; and 20th-century visions of the modern metropolis, international travel, and cyberspace. Readings include novels, short stories, poetry, and essays by Bradford, Rowlandson, Fenimore Cooper, de Tocqueville, Emerson, Thoreau, Whitman, Turner, Cather, Faulkner, Kerouac, Anzaldúa, Yamashita, and Gibson. GER:DB-Hum

3 units, Aut (Heise, U)

ENGLISH 43. Introduction to African American Literature—(English majors and others taking 5 units, register for 143.) The slave narrative and representative genres (poetry, short stories, essays, novels). Works by Douglass, Jacobs, Chesnut, Du Bois, Dunbar, Toomer, Hurston, Wright, Baldwin, and Morrison. GER:DB-Hum
3 units, Aut (*Elam, M*)

ENGLISH 43A. American Indian Mythology, Legend, and Lore—(English majors and others taking 5 units, register for 143A.) GER:DB-Hum
3 units, Win (*Fields, K*)

ENGLISH 43B. Introduction to Chicana/o Literature and Culture—(English majors and others taking 5 units, register for 143B.) Introduction to the literature and culture of this nation's second largest ethnic minority. Works by Paredes, Gonzales, Alurista, Cervantes, Rivera, Cisneros, Viramontes, Moraga, Anzaldúa, Burciaga, Rodríguez, Gómez, Valdez, Serros. GER:DB-Hum
3 units, Aut (*Moya, P*)

ENGLISH 43C. Introduction to Asian American Literature—(English majors and others taking 5 units, register for 143C.) Asian American literature as an interdisciplinary field, combining history, politics, and literature to articulate changing group and individual identity. Themes include aesthetics, colonialism, immigration, transnationalism, globalization, gender, and sexuality. GER:DB-Hum, EC-AmerCul
3 units, Aut (*Sohn, S*)

ENGLISH 45F. American Detective Fiction: From Low Art to High Culture—(English majors and others taking 5 units, register for 145F.) Cultural and literary contexts. Topics include 18th-century criminals, Edgar Allan Poe's stories, Mark Twain's *Pudd'nhead Wilson*, the Lizzie Borden murder case, the influence of Sherlock Holmes, dime novels and pulp fiction, film noir including Hitchcock's *Strangers on a Train*, Raymond Chandler's *The Big Sleep*, and Walter Mosley's *Devil in a Blue Dress*. GER:DB-Hum
3 units, Aut (*Moser, J*)

ENGLISH 47. Masterpieces of Contemporary Literature—(English majors and others taking 5 units, register for 147.) Prose, poetic and dramatic works from the late 19th century to the present; focus is on British literature. Social, cultural, and historic contexts of writers such as Woolf, Eliot, Forster, and Joyce; how their experimentations with form and narrative voice reflected major technological, political, and aesthetic concerns such as WW I, suffrage debates, and empire. Questions of legacy: how writers in today's postcolonial Britain, such as Zadie Smith and Ian McEwan, are inheritors of literary movements as well as innovators. GER:DB-Hum
3 units, Spr (*Staveley, A*)

ENGLISH 60. Poetry and Poetics—(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 units, Aut (*Jenkins, N*), Win (*Felstiner, J*), Spr (*Boland, E*)

ENGLISH 74. The Novel: Developments in Modern Prose Narrative Fiction—(English majors and others taking 5 units, register for 174.) The genre which has dominated modern literary culture, defined the shared social world, and offered influential models of human consciousness and interiority. Turning points in the history of the novel and how formal breakthroughs are embedded within and speak to history. Possible authors include Defoe, Austen, Dostoevsky, Dickens, Flaubert, Woolf, Beckett, Nabokov, Perec, and McCarthy. GER:DB-Hum
3 units, Aut (*Woloch, A*)

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; Landy, J*)

INTRODUCTORY SEMINARS

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 55N. American Sports, American Lives—Stanford Introductory Seminar. Preference to freshmen. The role of sports in American culture through sources such as autobiographies, biographies, and films. Readings include: an autobiography and biography of Jackie Robinson; the film *The Jackie Robinson Story* in which he played himself; Roger Kahn's *The Boys of Summer*; Bernard Malamud's *The Natural*; Frank DeFord's *Big Bill Tilden: The Triumphs and the Tragedy*; and Arthur Ashe's *Days of Grace: A Memoir*. GER:DB-Hum
3 units, Win (*Rampersad, A*)

ENGLISH 62N. Eros in Modern American Poetry—Stanford Introductory Seminar. Preference to freshmen. Anne Carson, treating love from Sappho to Socrates, shows how the Greeks derived their philosophy from the erotic poetic tradition. Readings include: Carson's poetry which locates erotic desire in the larger context of the desire for knowledge; classic Japanese haiku masters such as Basho; and William Carlos Williams, Louise Bogan, and C.K. Williams. GER:DB-Hum
3 units, Win (*Fields, K*)

ENGLISH 66N. Homage: The Art of Influence—Stanford Introductory Seminar. Preference to freshmen. Novels and short stories that illuminate the nature and significance of intertextuality. Emphasis is on playful and exploratory rather than theoretical representations of gender and sexual orientation. Works include Ian McEwan's *Saturday*, E. M. Forster's *Howard's End*, Zadie Smith's *On Beauty*, Virginia Woolf's *Mrs. Dalloway*, and Michael Cunningham's *The Hours*. No background in literary criticism required. 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. Introduction to film studies. *A Midsummer Night's Dream* directed by Reinhardt and Hall; *Romeo and Juliet* by Zeffirelli and Luhrman; *Henry V* by Olivier and Branagh; *Hamlet* by Gade, Olivier, Kozintsev, Zeffirelli, Branagh, and Almeryda. GER:DB-Hum
3 units, Spr (Riggs, D)

ENGLISH 77N. Living in the Past: Italy in the Anglo-American Imagination—Stanford Introductory Seminar. Preference to freshmen. Italy as metaphor. English and American images of Italy, its people, and its culture from the Renaissance to the present. GER:DB-Hum
3 units, Aut (Evans, M)

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, Aut (Rebholz, R)

ENGLISH 83Q. Playwriting: A Workshop in Craft—Stanford Introductory Seminar. Preference to sophomores. The fundamentals of crafting a stage play, including genre, dialogue, characterization, and plot. Professional models for such craft elements, and newer approaches. Students develop a dramatic idea into a more polished version of a scene or short one-act play to demonstrate the elements of stagecraft.
4 units, Aut (DiPirro, K)

ENGLISH 87N. The Graphic Novel: Literature Lite?—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 (Lunsford, A)

ENGLISH 88Q. Imagining Others: Cosmopolitanism in the Twenty-First Century—Stanford Introductory Seminar. Preference to sophomores. Cosmopolitanism as dealing with the consequences of increased social interactions across cultural, political and spatial boundaries, focusing questions related to globalization, nationalism, citizenship, cultural values, and identity. What is cosmopolitanism, and how can it be achieved? Dangers posed by modern cosmopolitan thought, and how these may be tempered. Relationship to the aspirations of liberal egalitarianism, distributive justice, and human rights.
4 units, Win (Savelson, K)

PRE 1750

Lecture courses: 100-109
Seminar courses: 110-119

ENGLISH 103. Crusades: Interdisciplinary Approaches—(Same as HISTORY 215, MEDVLST 165, RELIGST 140.) Causes, meanings, meaningfulness, and commemoration of the Christian expeditions against Muslims, pagans, and heretics. Primary and secondary sources. GER:DB-Hum
3-5 units, Spr (Buc, P; Summit, J; Gelber, H)

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, Aut (Evans, M)

ENGLISH 109. Masterpieces of English Literature I: Chaucer, Shakespeare, Milton, and their Contemporaries—(Same as 9; see 9.) GER:DB-Hum
5 units, Win (Riggs, D)

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 113C. The Two Elizabeths—Parallel issues in the reigns of Elizabeth I (1558-1603) and Elizabeth II (1953-present) through the written cultures of their periods, and critical essays from disciplines and sources including film and music. Themes include insularity, language, religion, politics, class, gender, the other, popular culture, and critics. GER:DB-Hum
5 units, Win (Wyatt, M)

ENGLISH 116A. The Poetry of John Milton—Introduction to Milton's major and minor poems, from *The Death of a Fair Infant* and *Nativity Ode* to *Paradise Regained* and *Samson Agonistes*. GER:DB-Hum
5 units, Win (Evans, M)

ENGLISH 117. 18th-Century Satire—Satire as a cultural universal. The commitment and intensity of 18th-century British satire, by turns funny, brutal, scabrous, and melancholy. How satire tends to focus on sex and power. The role of satire in contemporary American culture: when does speech become too hot to handle? Authors include: Horace, Juvenal, Swift, Pope, Johnson, Burney, Voltaire, and Orwell. GER:DB-Hum
5 units, Spr (Vermeule, B)

1750-1900

Lecture courses: 120-129
Seminar courses: 130-139

ENGLISH 120. Masterpieces of English Literature II: From the Enlightenment to the Modern Period—(Same as 20; see 20.) GER:DB-Hum
5 units, Spr (Gigante, D)

ENGLISH 121. Masterpieces of American Literature: American Nomads from the Frontier to Cyberspace—(Same as 21; see 21.) GER:DB-Hum
5 units, Aut (Heise, U)

ENGLISH 122A. Austen and Woolf—Topics include: Austen's historical influence on Woolf; the Austen versus the Woolf narrator; how each writer uses or transforms fictional techniques such as free indirect discourse and stream of consciousness; how each understands or resists the marriage plot and conventional cultural ideas concerning women and female sexuality; humor, satire, and social commentary. GER:DB-Hum
5 units, Win (Castle, T)

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, Spr (Richardson, J)

ENGLISH 126B. The Nineteenth-Century English Novel—The novel as a recent innovation developing in 18th-century England. Seven novels spanning the 19th and early 20th centuries, including the Romanticism of Shelley's *Frankenstein*, the realism of the major writers of high Victorian times, the nightmare of Conrad's *Heart of Darkness*, and Woolf's *To the Lighthouse* as a reflection on the 19th-century fictions to which the 20th century was compelled to respond. GER:DB-Hum
5 units, Spr (Polhemus, R)

ENGLISH 133. Johnson, Boswell, and Piozzi—Writers at the center of the artistic and intellectual life of late 18th-century London: Johnson, a commoner who became a celebrated moralist and public intellectual; Boswell, a Scot with aristocratic pretensions, a rake, and the founder of modern biography; and Piozzi, an upper-middle class Londoner and intellectual. Issues include genre, gender, and culture. GER:DB-Hum
5 units, Spr (*Shesgreen, S*)

ENGLISH 134C. Detectives, Criminals, and Monsters—The role of monsters and criminals in 19th-century literature. The role of the chase by a hero, the detective, through detective stories by Edgar Allan Poe and Arthur Conan Doyle, gothic novels including *Frankenstein* to *Dracula*, and films including *Nosferatu* and *Apocalypse Now*. GER:DB-Hum
5 units, Aut (*Horowitz, E*)

ENGLISH 135. Victorian Poetry—Rhythms, stanzas, topics, words, and ideas produced by poets including Alfred Tennyson, Matthew Arnold, Christina and Dante Gabriel Rossetti, Robert Browning, Thomas Hardy, and Gerald Manley Hopkins. Social contexts including science, masculinity, religion, history, aestheticism, gender, and sexuality. GER:DB-Hum
5 units, Spr (*Horowitz, E*)

ENGLISH 135E. William Blake: Poet and Painter—(Same as HUMNTIES 194G.) Introduction to the illuminated poetry of William Blake, romantic visionary, poet, artist, religious renegade, political revolutionary, philosopher, mythological historiographer, social misfit, and critic. GER:DB-Hum
5 units, Win (*Gigante, D*)

ENGLISH 136B. Samuel Taylor Coleridge and Romantic Genius—Poet, opium-addict, philosopher, and seer; Samuel Taylor Coleridge as the definition of the Romantic notion of genius. How he defined many literary critical terms in use today, including suspension of disbelief and marginalia. His eclectic writings in diverse genres, including literary autobiography and biography, aesthetic theory, lyric reverie and narrative, dramatic criticism, natural philosophy, and sociopolitical and religious critique. GER:DB-Hum
5 units, Win (*Gigante, D*)

ENGLISH 138C. Huckleberry Finn and American Culture—(Same as AMSTUD 138C.) From publication to the present, Mark Twain's *Adventures of Huckleberry Finn* has generated widespread disagreement over what it is, what it does, and why it should be valued. The literature, history, and popular culture that shaped the novel, and that it helped shape. Topics include vernacular traditions in American literature, the history of racism in American society, and the role of African American voices in shaping the text. GER:DB-Hum, EC-AmerCul
5 units, Win (*Fishkin, S*)

ENGLISH 138D. Hawthorne and Melville—Sources and possible meanings of the power of blackness in *The Scarlet Letter*, *Moby Dick*, *Billy Budd*, and other works by Nathaniel Hawthorne and Herman Melville. The controversial distinction between novel and romance on which both writers insisted. GER:DB-Hum
5 units, Spr (*Dekker, G*)

POST 1900

Lecture courses: 140-149
Seminar courses: 150-159

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 141. British Literature of the 1930s—A period of economic crisis, the rise of communism and fascism, and impending war. Possible texts include: novels by Woolf, Isherwood, Bowen, and Waugh; prose by Orwell; poetry by Auden, Spender, and Eliot; and documentary writing and film, movie dramas, painting, and photography. GER:DB-Hum
5 units, Win (*Woloch, A; Jenkins, N*)

ENGLISH 143. Introduction to African American Literature—(Same as 43; see 43.) GER:DB-Hum
5 units, Aut (*Elam, M*)

ENGLISH 143A. American Indian Mythology, Legend, and Lore—(Same as 43A; see 43A.) GER:DB-Hum
5 units, Win (*Fields, K*)

ENGLISH 143B. Introduction to Chicana/o Literature and Culture—(Same as 43B; see 43B.) GER:DB-Hum
5 units, Aut (*Moya, P*)

ENGLISH 143C. Introduction to Asian American Literature—(Same as 43C; see 43C.) GER:DB-Hum, EC-AmerCul
5 units, Aut (*Sohn, S*)

ENGLISH 145F. American Detective Fiction: From Low Art to High Culture—(Same as 45F; see 45F.) GER:DB-Hum
5 units, Aut (*Moser, J*)

ENGLISH 146. Development of the Short Story: Continuity and Innovation—Required for Creative Writing emphasis and minor. The project of the short story as the illumination of love, death, desire, violence, and empathy. Writers include Maupassant, Babel, Chopin, D.H. Lawrence, Woolf, and Flannery O'Connor. GER:DB-Hum
5 units, Win (*Tallent, E*)

ENGLISH 146C. Hemingway, Hurston, Faulkner, and Fitzgerald—Concerns and styles of four writers who marked America's coming-of-age as a literary nation with their experiments in representing the regional and the global, the racial and the cosmopolitan, the macho and the feminist, and the decadent and the impoverished. GER:DB-Hum, EC-AmerCul
5 units, Aut (*Jones, G*)

ENGLISH 147. Masterpieces of Contemporary Literature—(Same as 47; see 47.) GER:DB-Hum
5 units, Spr (*Staveley, A*)

ENGLISH 150. Modern Poetry and the Visual Arts—The relationship between photography, painting, and sculpture, and poetry in the 20th century. GER:DB-Hum
5 units, Win (*Di Piero, S*)

ENGLISH 153H. Digital Humanities: Literature and Technology—(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.
5 units, Aut (*Jockers, M*)

ENGLISH 154C. Modern British Poetry—Poets include Thomas Hardy, G. M. Hopkins, Thom Gunn, and W. S. Graham. GER:DB-Hum
5 units, Win (*Di Piero, S*)

ENGLISH 154E. Twentieth-Century Irish Literature—Plays, poems, short stories, and novels. Writers include James Joyce, William Yeats, Mary Lavin, Kate O'Brien, William Trevor, Seamus Heaney, and Samuel Beckett. How the writer can sustain imaginative freedom and literary experiment in the face of a turbulent history. GER:DB-Hum
5 units, Spr (*Boland, E*)

REQUIRED COURSES

Lecture courses: 160-169; there are no required seminar courses.

ENGLISH 160. Poetry and Poetics—(Same as 60; see 60.) GER:DB-Hum, WIM
5 units, Aut (*Jenkins, N*), Win (*Felstiner, J*), Spr (*Boland, E*)

ENGLISH 163. Shakespeare—Major plays emphasizing theatrical representation of extreme characters. GER:DB-Hum
5 units, Aut, Win (*Orgel, S*), Spr (*Riggs, D*)

THEMES AND TOPICS

Lecture courses: 170-179
Seminar courses: 180-189

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 172B. Introduction to Feminist Studies—(Same as FEMST 101.) What is feminism and why does it matter today? Debates over the status and meaning of feminism in the 21st century. Feminist theories and practices across topics that intersect with gender inequality such as race, health, socioeconomics, sexual orientation, international perspectives, new media, civil rights, and political change. Perspectives from philosophy, education, visual culture, literary and ethnic studies, performance and expressive arts, and social sciences. GER:DB-SocSci, EC-Gender

5 units, Aut (Elam, M)

ENGLISH 172D. Introduction to Comparative Studies in Race and Ethnicity—(Same as CSRE 196C, PSYCH 155.) 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

5 units, Win (Moya, P; Markus, H)

ENGLISH 172E. The Literature of the Americas—(Same as COMPLIT 142.) Comparative perspective, emphasizing continuities and crises common to N., Central, and S. American literatures and distinctive national and cultural elements. Topics include: modes of representation of an American new world experience; myths of America as utopia; and critiques of notions of self and nation to which such myths give rise in political, historical, and literary forms. GER:DB-Hum, EC-AmerCul

5 units, Aut (Greene, R; Saldívar, R)

ENGLISH 172G. Great Works of the African American Literary Tradition—Works such as: Booker T. Washington's *Up from Slavery*; W.E.B Du Bois' *The Souls of Black Folk*; Zora Neale Hurston's *Their Eyes Were Watching God*; Langston Hughes' *Collected Poems*; Lorraine Hansberry's *A Raisin in the Sun*; Ralph Ellison's *Shadow and Act*; and Toni Morrison's *Beloved*. GER:DB-Hum

5 units, Spr (Rampersad, A)

ENGLISH 172P. African American Poetry—Thematic and historical approaches. Topics such as identity, the black woman, Africa, resistance, and love. Poets include Phyllis Wheatley in the 18th century, Langston Hughes in the Harlem Renaissance, and contemporary writers such as Rita Dove, Nathaniel Mackey, and Harryette Mullen. Sources include the *Oxford Anthology of African-American Poetry* and the *Norton Anthology of African American Literature*. GER:DB-Hum

5 units, Win (Rampersad, A)

ENGLISH 174. The Novel: Developments in Modern Prose Narrative Fiction—(Same as 74; see 74.) GER:DB-Hum

5 units, Aut (Woloch, A)

ENGLISH 175. Ecology through Poetry—Can poems create fresh news, ecologic insights, and a saving force for the environment? How does poetry expose human interactions with nonhuman nature? Sources include: Native American songs; haiku; the Psalms; romantic poets (Wordsworth, Keats, Coleridge); early Americans (Whitman, Dickinson); modernists (Hardy, Hopkins, Yeats, Frost, Williams, Jeffers); a female tradition (Millay, Swenson, Bishop, Levertov, Oliver); and contemporaries (Hughes, Walcott, Snyder, Hass). GER:DB-Hum

5 units, Spr (Felstiner, J)

ENGLISH 175J. Voyages, Swims, and Misadventures: The Culture of the Ocean—The sea in iconographic terms as place of life and death. Poetry including the *Anglo-Saxon Seafarer*, G. M. Hopkins, Lear, Baudelaire, Hardy, and Stevie Smith. Novels and novellas including *Treasure Island*, Melville, and Conrad. Films, photography, documentary, and painting. GER:DB-Hum

5 units, Spr (Jenkins, N)

ENGLISH 176. Science Fiction: Human Identity in the Age of Technology—The articulation in the science fiction genre of hopes and fears about modernization, technological innovation, and the limits of the natural and the artificial. How science fiction novels from the 19th century to the present portray the transformation of human minds, bodies, and habitats through new technologies. Readings include novels, short stories, comics, and films from N. America, Latin America, Europe, and Japan. GER:DB-Hum

5 units, Spr (Heise, U)

ENGLISH 181B. Paradise Lost to The Prelude: The Great Long Poem in English—A close reading of Milton's *Paradise Lost* to prepare students to follow the transformation of poetic style by Augustan and Romantic poets. Authors include Milton, Pope, Keats, and Wordsworth. Attention to poetic form and literary history. GER:DB-Hum

5 units, Spr (Hoxby, B)

ENGLISH 182S. Looking North: Canadian Literature—Writers include Margaret Atwood, Alice Munro, Michael Ondaatje, Rohinton Mistry, Yann Martel, and Carol Shields. Themes of national identity, race, class, gender, postcolonialism, geography, bilingualism, regionalism, and landscape in Canadian writing. The culture and literary productivity of America's northern neighbor. GER:DB-Hum

5 units, Spr (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 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. GER:DB-Hum

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, Win (Brooks, H)

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 and its relationship to issues central to cultural studies such as gender, race, class, and nation. How it questions authorship, the meaning and reliability of musical and literary texts, and performance and production practices. Sources include filmed operas. GER:DB-Hum

5 units, Aut (Wyatt, M)

ENGLISH 185A. Writing Medicine—(Same as HUMBIO 176.) Classic and contemporary narrative prose about medicine. Focus is on illness and recovery, and good writing. Topics include being a patient, being a doctor, chronic illness, pain, modern medicine, and the modern hospital. Authors include Didion, Fadiman, Styron, Tolstoy, Williams, and contemporary doctors and patients.

3 units, Win (Zuger, A)

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 Chesnutt, Henry James, Edith Wharton, Toni Morrison, and Stephen King. GER:DB-Hum

5 units, Win (Richardson, J)

ENGLISH 187G. Brokeback: Queering Western Literature—Seminar. How the West is depicted as a queer region in the 20th century. Readings include Owen Wister, Cherríe Moraga, Allen Ginsburg, Chrystos, John Rechy, Gloria Anzaldúa, Willa Cather, Dennis Cooper, Arturo Islas, David Henry Hwang, Miranda July, Adrienne Rich, Lynn Riggs, and Rebecca Brown. GER:DB-Hum

5 units, Aut (Gano, G)

ENGLISH 188G. The Modern West—Renewal and regeneration in the American west after WW I. Literature and arts of the interwar era, focusing on the influence of the Mexican revolution. Undefined nature and primitive peoples versus a modern, cosmopolitan space inspiring the modern artist. GER:DB-Hum

5 units, Spr (Gano, G)

UNDERGRADUATE WORKSHOPS AND DIRECTED READING

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

5 units, Aut, Win, Spr, Sum (Staff)

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

5 units, Aut (Summit, J)

ENGLISH 197. Seniors Honors Essay—In two quarters.

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

CREATIVE WRITING

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 (Altschul, A; O’Keefe, J; Kealey, T; Tanaka, S; Hutchins, S), Win (Tanaka, S; Pneuman, A), Spr (Altschul, A; Reese, R; Tanaka, S; Dolleman, R; Hutchins, S), Sum (Staff)

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, Win, 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 (Michas-Martin, S; Ekiss, K), Win (Ekiss, K), Spr (Michas-Martin, S; 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 (Johnson, A), Spr (Hummel, M)

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, Win (Altschul, A; O’Keefe, J), Spr (O’Keefe, J; MacDonald, D; Tanaka, S)

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 (O’Keefe, J)

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 190P. Poetry and Prose in Conversation—Workshop. Dialogue and cross-pollination between poets and prose writers. Students read work that blurs the boundaries of poetry and fiction, produce creative work outside the constraints of their chosen genre, and experiment with hybrid forms of their own devising. Team-taught by fiction writers and poets. Prerequisite: 90 or 92, or consent of instructor.

5 units, Win (Altschul, A)

ENGLISH 190R. Form and Theory of the Novel—(Formerly 95.) 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 (Toibin, T)

ENGLISH 191. Intermediate Creative Nonfiction—Continuation of 91. Workshop. The application of advanced storytelling techniques to fact-based personal narratives, emphasizing organic writing, discovering audience, and publication. Guest lecturers, collaborative writing, and publication of the final project in print, audio, or web formats. Prerequisite: 91 or 90.

5 units, Spr (Johnson, A)

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 (Michas-Martin, S), Spr (Ekiss, K)

ENGLISH 192P. The Prose Poem—Cross-genre workshop. For poets who step away from the line; for prose writers who experiment with compression. The history and implications of the hybrid form to identify and use techniques inherent to poetry and prose. Prerequisite: 90 or 92, or consent of instructor.

5 units, Aut (Michas-Martin, S)

ENGLISH 192V. The Occasions of Poetry—Taught by the Mohr Visiting Poet. Prerequisite: 92.

5 units, Spr (Bly, 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 (Tallent, E)

ENGLISH 292. Advanced Poetry Writing—Promising student poets write poetry in an atmosphere of mutual aid. Students selected by instructor. Prerequisites: 192, manuscript, consent of instructor.

5 units, Spr (Michas-Martin, S)

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 (Toibin, T), 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)

ADVANCED UNDERGRADUATE/GRADUATE

ENGLISH 201. The Bible and Literature—Differences in translations of the Bible into English. Recognizing and interpreting biblical allusion in texts from the medieval to modern periods. Readings from the Bible and from British, Canadian, American, African American, and African literature in English.

5 units, Spr (Parker, P)

ENGLISH 215. What is Tragedy?—Major theorists of tragedy and the plays that embody their critical ideals. Criticism includes Aristotle, Lessing, Coleridge, Hazlitt, Hegel, Nietzsche, and Frye. Tragedies by Sophocles, Euripides, Shakespeare, Racine, and Lessing.

5 units, Win (Hoxby, B)

ENGLISH 219. Representation and Repression in Fiction—Strategies of representation in 19th-century fiction. How do narratives reveal information? Why do many novels revolve around untold, compressed, or hidden events? The interplay between concealment and disclosure at the core of narrative fiction. Emphasis is on narrative construction, sequencing, perspective, and voice in relation to sociopolitical and literary frameworks. Writers such as Austen, Melville, Dickens, Gaskell, Collins, James, Conrad, and Pynchon.

5 units, Win (Woloch, A)

ENGLISH 223E. Whitman and Dickinson

5 units, Aut (Fields, K)

ENGLISH 235. English Gothic Fiction from Walpole to Brontë—The phantasmagoric side of 18th-century sensibility: literary representation of fantastic events, violations of natural law, and landscapes of terror, pathology, sublimity, and horror. Emphasis is on women and the Gothic; whether there is an encoded sexual plot in classic Gothic fiction; and why the genre typically emphasizes scenarios of erotic vulnerability, abjection, violation, and perversion. Other sources include recent psychoanalytic, social, and historical treatments of the genre.

5 units, Win (Castle, T)

ENGLISH 235A. Hogarth and his Contemporaries—The excitement of looking. Historical, literary, and social viewpoints. Readings include Hogarth's *Harlot's Progress*, *Rake's Progress*, *Four Times of the Day*, *Industry and Idleness*, *The Four Stages of Cruelty*, and *Marriage à la Mode*; and works of other artists and writers to whom he is linked. The nature of Hogarth's comic achievement. Recent scholarship and 18th-century commentaries.

5 units, Win (Shesgreen, S)

ENGLISH 240. Jacobean Tragedy—Revenge tragedies such as *Hamlet*, domestic tragedies such as *Othello*, and tragedies of over-reaching such as *Macbeth*. Comparison of Shakespeare's plays to those of Jonson, Webster, Middleton, and Ford. The significance of carnal, bloody, and unnatural acts in these tragedies. Jacobean stage conventions. Modern films. Opportunities for theatrical direction and performance.

5 units, Win (Hoxby, B)

ENGLISH 242. Restoration Literature—Focus is on literature that depicts Satan such as Milton's *Paradise Lost*. Why did Satan become a powerful figure in the cultural imagination of the period after the restoration of Charles Stuart to the throne in 1660? Issues such as transgression, sexuality, regicide, and heroism. The focus of literary production upon the person of the king as charismatic, despite ambivalence toward his dissolution and promiscuity.

5 units, Aut (Vermeule, B)

ENGLISH 259. Experimental Writing by Contemporary Women Poets—Focus is on two contemporary N. American poets, Susan Howe and Lyn Hejinian. Readings include: Howe's *The Nonconformist's Memorial* and *My Emily Dickinson* which locates Dickinson in the tradition of early American antinomians; and Hejinian's *Writing Is an Aid to Memory* and *My Life* in the context of her writings on Gertrude Stein. How Stein's paratactic poetics and Dickinson's experiments with syntax foreground the materiality of language in poets; examples in works by Rosmarie Waldrop, Joan Retallack, Rae Armantrout, and Karen Mac Cormack.

5 units, Spr (Bruns, G)

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 261. California Regionalism in Ethnic American Literature—The space of literary California as represented by ethnic American writers from locations such as San Francisco, Santa Cruz, Central California, Los Angeles, Orange County, and Mexico.

5 units, Aut (Sohn, S)

ENGLISH 261A. Geography, Time, and Trauma in Asian American Literature—The notion that homes can be stable locations for cultural, racial, ethnic, and similarly situated identity categories. The possibility that there really is no place like home for Asian American subjects. How geography, landscape, and time situate traumas within fictional Asian American narratives.

5 units, Win (Sohn, S)

ENGLISH 262A. Studies in American Biography—Topics include: psychoanalysis; the art of narration; problems in objectivity; politics, feminism, and race; oral history; and letters and diaries as evidence. Sources include biographies of Richard Ellman, Leon Edel, and Diane Middlebrook. Guest biographers.

5 units, Spr (*Rampersad, A*)

ENGLISH 270. From Plato to Postmodernism: The Anglo-American Critical Tradition—Historical study of literary critical theorizing from classical times to the present. Issues such as subjectivity, originality, gender, evaluation, and canonicity.

5 units, Win (*Evans, M*)

ENGLISH 271B. The Other Chaucer—Chaucer outside the *Canterbury Tales*. Readings include the dream poems, the lyrics, *Troilus and Criseyde*, and his prose. Topics include: medieval traditions of dream and debate; the legacy of classical philosophy; and the manuscript culture of Chaucer's readers.

4-5 units, Spr (*Lerer, S*)

ENGLISH 279D. James Joyce and Ulysses—Close reading of *Ulysses* as one of the most significant literary works of modernism and 20th-century literary history. The nature and variety of its significance, and the meanings that Joyce's epic of modernism generates.

5 units, Win (*Polhemus, R*)

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, Spr (*Felstiner, J*)

ENGLISH 296. Introduction to Critical Theory: Literary Theory and Criticism Since Plato—Required colloquium for incoming M.A. students. Contemporary theoretical movements. Topics such as the role of the intellectual in American life, the place of theory and politics in literary study, and what it means to be an academic writer. How different methodological approaches have been fruitful or not in analyzing specific texts.

5 units, Aut (*Vermeule, B*)

GRADUATE COLLOQUIA

ENGLISH 301B. Medieval Devotion—Foundational texts of late medieval English devotion, including mystical treatises (Richard Rolle, Julian of Norwich, and *The Cloud of Unknowing*), drama (the Digby *Mary Magdalene*, Croxton *Play of the Sacrament*), and William Langland's allegorical poem, *Piers Plowman*. Focus is on the politics of religious form and practice, including Wycliffite and early Reformation conflicts.

5 units, Aut (*Summit, J*)

ENGLISH 302A. The History of the Book—First of two quarter sequence. The book as developing concept and material object, from scroll to codex, manuscript to print, cold type to electronic medium. Bibliographical and paleographical techniques. History and theory. The use of books; the history of reading practices, including marginalia and other marks of ownership. Students develop individual projects from Stanford's rare book collection.

5 units, Aut (*Orgel, S*)

ENGLISH 302B. The History of the Book—Second of two quarter sequence; focus is on individual student projects. The book as developing concept and material object, from scroll to codex, manuscript to print, cold type to electronic medium. Bibliographical and paleographical techniques. History and theory. The use of books; the history of reading practices, including marginalia and other marks of ownership. Students develop individual projects from Stanford's rare book collection. Prerequisite: 302A.

5 units, Win (*Orgel, S*)

ENGLISH 303F. Institutions of Enlightenment: The Invention of the Public Sphere—(Same as COMPLIT 331C.) The cultural foundations of the Enlightenment as public sphere and its relationship to the private or intimate sphere. The invention and naturalization of fundamental institutions of the Enlightenment such as the public, the private, the market, public opinion, literature, the individual, society, culture, knowledge, and politics.

5 units, Spr (*Bender, J*)

ENGLISH 304H. Romantic Poetry and Poetics—Major poetic forms including lyrical ballads, songs, conversation poems, closet drama, romantic ode, sonnet, romance, and epic. Poets including Blake, Wordsworth, Coleridge, Shelley, Keats, and Byron.

5 units, Spr (*Gigante, D*)

ENGLISH 305H. Readings in Close Reading—The difference between reading and reading closely. Is close reading a specific method of literary criticism or theory, or does it describe a sensibility that can accompany any interpretation? Categories and frameworks for this ubiquitous, often undefined critical practice. Traditions of close reading: formalism, psychoanalysis, ideological critique, and hermeneutics. Focus is on Freud, Empson, Barthes, de Man and contemporary critics.

5 units, Aut (*Woloch, A*)

ENGLISH 307A. Modern British Literature: The Homosexual Tradition from Wilde to Winterson—20th-century British fictional and autobiographical works dealing with male and female homosexuality, by male and female authors. If there is a post-Wildean homosexual tradition in 20th-century British literature, what are its features, historical and cultural determinants, and characteristic plots, modes, and tropes? Comparisons between male- and female-authored representations of homosexuality. More pragmatic, literary-historical, and text-based versus theoretical or abstractly philosophical. Recent queer theory scholarship including Sedgwick, Butler, Bristow, Sinfield, and Doan.

5 units, Spr (*Castle, T*)

ENGLISH 307B. Entre Deux Guerres: The Novel in Europe Between the Wars—Nine novels published from 1929 to 1939: a period manifesting memory of WW I, anticipation of WW II, and intense nationalist and internationalist energies. Focus is on works written in English; also contemporary texts originally written in Russian, German, and French. Challenges to the institution of national literatures. Novels by Hemingway, Nabokov, Woolf, Joseph Roth, Céline, Djuna Barnes, Beckett, Bowen, and Isherwood.

5 units, Win (*Jenkins, N*)

ENGLISH 309A. Novel of the Americas—(Same as COMPLIT 329.) The possibility of identifying aesthetic visions of an American imaginary in terms not defined by nationalist ideologies but open to the consequences of transnational forces. How America has been invented as a category in sociocultural terms; the form the American novel has taken. Readings include Chopin's *The Awakening*, Cather's *Death Comes for the Archbishop*, Faulkner's *Absalom! Absalom!*, Asturias's *Men of Maize*, Carpentier's *The Kingdom of this World*, Paredes's *The Shadow*, Silko's *Almanac of the Dead*, and Proulx's *Accordion Crimes*.

5 units, Spr (*Saldívar, R*)

SEMINARS

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 342. Elizabethan and Jacobean Tragedy—Nine tragedies by Christopher Marlowe, Thomas Kyd, Elizabeth Cary, Thomas Middleton, John Webster, and John Ford. Their literary and cultural settings. Why did Elizabethan and Jacobean playwrights depict extreme forms of sociopathic behavior such as murder, rape, infanticide, incest, and necrophilia? What are the connections between sex and violence in these plays? Why are they still read and performed today? What can be learned from them?

5 units, Aut (Riggs, D)

ENGLISH 346. The Performance of Culture—The analysis of culture as theater, and theater as cultural production. Focus is on sacrifice, king making, carnival, marriage, and death. Primary texts include rituals, festivals, and plays from various periods and cultures. Critics include Victor Turner, Mikhail Bakhtin, Clifford Geertz, and Joseph Roach. Goal is to theorize performance and the function of theater in any period.

5 units, Spr (Hoxby, B)

ENGLISH 350C. Materials and Methods for the Study of Poetry—(Same as COMPLIT 320P.) For graduate students in all national literatures and for comparatists. The intellectual and professional tools relevant to scholarship on poetry in any language. Theoretical issues and practical knowledge of forms, techniques, and cultural formations in verse. Topics such as voice, tropes, lineation, stanzas, meters, visuality, sound, prose poems, and translation.

3-5 units, Win (Greene, R)

ENGLISH 357E. The Avant Garde and the Americas—The aesthetic and political projects of the European avant gardes in the early 20th century, including futurism, vorticism/imagism, Dada, and surrealism. The transfer and transformation of these projects to avant garde movements in the Caribbean, Mexico, and Brazil from the 20s to the 50s, and their reformulation in the U.S. after 1970. Media such as manifestos, poetry, performance, painting, and film. Theories of the avant garde.

5 units, Win (Heise, U)

ENGLISH 360B. The Theory of the Novel—The novel as the most variable of literary genres. How can a theory explain its diversity? What should the relationship be between theory and history of the novel? Focus is on three major theories of the novel (Lukács, Bakhtin, and the formalist-structuralist lineage), and more recent work on morphology, fiction, and realism.

5 units, Spr (Moretti, F)

ENGLISH 362A. The Postcolonial and the Global—Reflexive reading of the relationship between studies of postcoloniality and globalization in their current disciplinary states. Is the difference between them a matter of temporal focus or spatial distribution of power? What explains disciplinary moorings such as postcolonialism's housing in literature and history, and globalization's in law, economics, urban studies, business and finance? Has postcolonial theory been subsumed into globalization studies?

5 units, Win (Majumdar, S)

ENGLISH 363D. Identity, Experience, and Knowledge in Feminist Theory—Debates in contemporary feminist thought focusing on texts that interrelate identity, experience, and knowledge.

5 units, Aut (Moya, P)

ENGLISH 365B. Antebellum American Literature and Culture—The diversity of U.S. literary production between 1820 and the Civil War to place texts in their social, cultural, and political contexts. Recent critical approaches. Authors include Irving, Poe, Melville, Hawthorne, Stowe, Dickinson, Whitman, Douglass, and Jacobs.

5 units, Win (Jones, G)

ENGLISH 370A. Medieval Seminar—(Same as HUMNTIES 322.) The cultural, literary, and artistic evolution of the Middle Ages. The barbarian invasions and the Germanic ethos, the Celtic heritage, and the monastic tradition. Romanesque art and architecture, pilgrimages, and the Crusades. Gothic aesthetics, chivalry and courtly love, scholasticism, and the rise of universities. The late Middle Ages, humanism, and the threshold of the Renaissance. Texts include: *Beowulf*, *Mabinogion*, *Song of Roland*, Chretien de Troyes' *Lancelot and Yvain*, Dante's *Divine Comedy*, Boccaccio's *Decameron*, and Chaucer's *Canterbury Tales*.

3-5 units, Win (Steidle, E)

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 374. Writing Race and Nation: Mark Twain and Paul Laurence Dunbar—Innovative treatment of issues of race and nation in the work of Twain and Dunbar, and the role their work played in shaping ideas of personal and national identity in the U.S. Sources include: their fiction, nonfiction, and poetry; and a recently recovered novel by Charles Chesnut.

5 units, Spr (Fishkin, S)

ENGLISH 389B. Beckett—(Same as 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)

WORKSHOPS AND DIRECTED READING

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, Win, 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 (Jones, G)

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 (Jones, G)

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, Win, Spr, 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.

5 units, Aut, Win, Spr, Sum (Staff)

ENGLISH 399. Thesis—For M.A. students only. Regular meetings with thesis advisers required.

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

COGNATE COURSES

See respective department listings for course descriptions and General Education Requirements (GER) information. See degree requirements above or the program's student services office for applicability of these courses to a major or minor program.

COMPLIT 157. Imitation of Life

3-5 units, Win (Gelder, A)

COMPLIT 257C/357C. Crowds—(Same as FRENGEN 317, ITAL-GEN 317.)

3-5 units, Aut (Schnapp, J)

PWR 193. Writing the Honors Thesis

1-5 units, Win, Spr (Obenzinger, H)

OVERSEAS STUDIES

Courses approved for the English major and taught overseas can be found in the "Overseas Studies" section of this bulletin, in the Overseas Studies office, 126 Sweet Hall, or at <http://osp.stanford.edu>.

OXFORD

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

5 units, Spr (Plaskitt, E)

OSPOXFRD 82. Jane Austen and the Rise of the Woman Novelist

4-5 units, Aut (Plaskitt, E)

OSPOXFRD 114Z. Close Readings in English Literature, 1509-1642

5 units, Aut (van Es, B)

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

5 units, Win (Bullard, P)

OSPOXFRD 154Z. Romantic Literature, 1740-1832

5 units, Spr (Plaskitt, E)

OSPOXFRD 163X. Shakespeare: Critical Commentary

5 units, Aut, Win (Rowley, R)

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