

ENGLISH

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

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 major corresponds most closely to their

personal and intellectual objectives. Students who have declared a major before Autumn Quarter 2002 may choose to follow the department's previous guidelines for the major. Please consult the departmental website or the undergraduate English coordinator for details about requirements for the major before Autumn 2002.

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 during Autumn Quarter 2002 and thereafter 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. Poetry and Poetics (ENGLISH 160).
5. One course in Critical Methods.
6. Five additional elective courses chosen from among those offered by the Department of English. Students must select 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) or 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 2005-06. 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 the junior and senior years.

Students may apply as many as four English courses taken at other approved universities towards the English major. Requests for transfer credit, including course syllabi and official transcript, should be submitted to the undergraduate student services coordinator. Approval of such courses towards the major is at the discretion of the Director of Undergraduate Studies.

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 fiction. Students declaring an English major with a Creative Writing Emphasis must take a total of twelve 5-unit courses offered through the Department of English and the Program in Creative Writing and fulfill the seminar requirement. The twelve 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. Poetry and Poetics (ENGLISH 160).
5. One course in Critical Methods.
6. One course in 20th-century literature.
7. Majors with the Creative Writing emphasis must take four courses specifically designed for either the fiction or the poetry concentration. Fiction writers must first take ENGLISH 90, Fiction Writing, then two quarters of 190, Intermediate Fiction Writing, or 290A, Advanced Fiction Writing, and 146, Development of the Short Story. Poetry writers must first take ENGLISH 92, then two quarters of 192, Intermediate Poetry Writing, or 292, Advanced Poetry Writing, and one course in poetry in addition to ENGLISH 160, Poetry and Poetics, to be approved by a professor in the Creative Writing program. 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. Admission to ENGLISH 290A and 292 is by consent of the instructor and is based on the quality of the student's work.

ENGLISH WITH INTERDISCIPLINARY EMPHASIS

This major 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 during Autumn Quarter 2002 and thereafter 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. Poetry and Poetics (ENGLISH 160).
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 such disciplines as anthropology, the arts (including the practice of one of the arts), classics, comparative literature, European or other literature, feminist studies, history, modern thought and literature, political science, and African American studies. These courses should form a coherent program and they must be relevant to the 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.

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. 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 fiction or poetry develop their skills while receiving an introduction to literary forms. Students choose a concentration in either fiction or poetry. All courses must be taken for a letter grade.

1. Four writing workshops, three in the chosen concentration, one outside.
 - a) Fiction minors must first take ENGLISH 90, Fiction Writing, then one or two quarters of 190, Intermediate Fiction Writing, or 290A Advanced Fiction Writing. The fourth writing course must be ENGLISH 92, Poetry Writing.
 - b) Poetry minors must first take ENGLISH 92, Poetry Writing, then one or two quarters of 192, Intermediate Poetry Writing, or 292, Advanced Poetry Writing. The fourth writing course must be ENGLISH 90, Fiction Writing.
2. Two literature courses:
 - a) Fiction minors must take ENGLISH 146, The Development of the Short Story; poetry minors must take ENGLISH 160, Poetry and Poetics.
 - b) One elective course, selected with the approval of the Creative Writing program adviser. Beginning with academic year 2004-05, ENGLISH 94, Introduction to the Creative Writing Minor, is required instead of the elective literature Course.

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 during Autumn Quarter 2002 and thereafter 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. Poetry and Poetics (ENGLISH 160).
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 who declare an English major after Autumn Quarter 2002 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 who declare an English major after Autumn Quarter 2002 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 who declare an English major after Autumn Quarter 2002 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.

INTEGRATED WORK

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

SENIOR INDEPENDENT STUDY

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

HONORS PROGRAM

Students who wish to undertake a more extensive program in English literatures, including the Honors Seminar and independent research, are invited to apply for the honors program no later than Autumn Quarter of the junior year. All outstanding students are encouraged to engage in an honors thesis project.

Admission is selective. Provisional admission is announced in December. 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.

In the Spring Quarter of the junior year, students take a 5-unit honors seminar on critical approaches to literature. (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). The junior year seminar is designed to help students develop proposals, pose methodological questions, investigate theoretical problems, and become aware of the various approaches to literary studies.

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.

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

Junior seminar and workshop, 8 units total
Senior Honors Essay, 10 units

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

HONORS PROGRAM IN HUMANITIES

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

GRADUATE PROGRAMS

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

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

Graduate students are admitted as candidates for only the Ph.D. or the M.A. in English and American Literature. The M.A. 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 three courses numbered 101-199 without the consent of the Director of Graduate Studies. The master's student may take no more than 10 units of directed reading and research (ENGLISH 398). Interested students should consult their faculty adviser or the graduate program adviser for further details.

During the first two weeks of the first quarter, candidates for the master's degree in English and American Literature should consult the adviser designated by the Director of Graduate Studies in order to draw up a three quarter study plan. The student's program consists of five required courses: ENGLISH 296; two courses in literature before 1800 and two courses in literature after 1800; plus four elective courses representing a mixture of survey and specialized courses chosen to guarantee familiarity with a reasonable proportion of the works on the reading list for doctoral candidates. Students whose undergraduate transcripts do not show courses in the following areas must take courses in these areas as part of their M.A. program: Medieval, Renaissance, 18th century, 19th century, 20th century (the latter two in either British or American literature). Normally, no more than two courses taken outside the department may count toward the degree, but the Graduate Studies Committee considers exceptions. 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/publications/#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 coursework 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 15 units (normally three courses) may come from 100-level courses.

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

In the first quarter of their first year, students take a 2-unit seminar in pedagogy as preparation for their initial teaching assistantship. In the first quarter of their second year, students take a pedagogy seminar and an apprentice teaching program. The seminar and apprentice teaching constitute a 50-percent teaching appointment. Apprentice teachers attend the classes and conferences of a senior mentor/instructor for two 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 will not be 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 (i.e., 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 (i.e., at least 200-level) course work in some aspect of literary theory (e.g., 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 three 100-level courses in the Department of English.
8. Consent of the adviser if courses taken outside the Department of English are to count toward the requirement of 70 graded units of course work.
9. An oral qualifying examination based on a reading guide, to be taken at the end of the summer after the first year of graduate work. The final decision as to qualification is made by the graduate studies committee in consideration of the student's 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 three 100-level courses in the Department of English.
7. A minimum of six courses for a letter grade from graduate colloquia and graduate seminars, of which three must be graduate seminars and of which at least four must be in the Department of English. Among these courses, students should take one in literary theory or criticism. These colloquia and seminars should be in different genres and periods as approved by the adviser.
8. A University oral examination covering the field of concentration (as defined by the student and the student's adviser). This examination, based on a reading list established by the candidate in consultation with his or her adviser, is normally taken no later than the Spring Quarter of the third year of graduate study. However, those who spend the third year studying abroad may take this examination after their return early in the fourth year.

LANGUAGE REQUIREMENTS

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

Any substitution of another language must be approved by the Director of Graduate Studies.

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

The candidate must satisfy one language requirement by the end of the first year (that is, before registration in the following year), and the other by the end of the third year.

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

1. A reading examination given each quarter by the various language departments, except for Latin and Greek.
2. For Latin and Greek, an examination by the Department of English. The Latin examination is given before registration in the Autumn Quarter in order to permit those who need the course to register for Latin 3. It is also given in the eighth week of the Winter and Spring quarters, along with other department examinations for languages not tested by the Educational Testing Service.
3. Passage with a grade of 'B' or higher of a course in literature numbered 100 or higher in a foreign language department at Stanford. As an alternative for Latin, French, 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 GER:1 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 37A,B. Literature into Life: Alternative Worlds—Two quarter sequence. The genres of poetry, drama, and fiction from the Renaissance to the present day, focusing on the relationship between art and life. How does literature come alive on the page? What goes into a vivid representation of lived social experience? How do writers respond to historical crises? Parallel cases from art and music. GER:IHUM-2,3

IHUM 37A. 5 units, Win (Riggs)

IHUM 37B. 5 units, Spr (Felstiner)

INTRODUCTORY (FOR NON-MAJORS)

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

ENGLISH 5. Great Texts and Key Issues: An Introduction to Literature—How literary texts interact with issues such as morality, identity, sexuality, nationality, religion, and politics. Readings from national literatures including Italian, French, English, American, and German; genres including short story, essay, novella, drama travelogue, and novel; historical spectra from the 14th-20th centuries. GER:DB-Hum
3 units, Spr (Evans)

ENGLISH 9. Masterpieces of English Literature I: Chaucer, Shakespeare, Milton, and their Contemporaries—(English majors and others taking 5 units, register for 109.) From the late 14th to the late 17th

century. GER:DB-Hum

3 units, Aut (Fletcher)

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 development of the novel, rise of the lyric, Romanticism, realism, Modernism, characterization, representation of consciousness, and the cinematic imagination. GER:DB-Hum

3 units, Spr (Rovee)

ENGLISH 21. Masterpieces of American Literature—(English majors and others taking 5 units, register for 121.) Political, racial, and sexual questions which inform works of American literature from the early Republic to the mid-20th century. GER:DB-Hum

3 units, Win (Obenzinger)

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, WIM

3 units, Aut (Jenkins), Win (Felstiner), Spr (Boland)

INTRODUCTORY SEMINARS

Suffix N = Preference to freshmen

Suffix Q = Preference to sophomores

ENGLISH 54N. Orwell: Literature and Political Engagement—Stanford Introductory Seminar. How Orwell made political writing into an art by representing political crises including imperialism, poverty, inequality, revolution, and totalitarianism. His experiments with literary forms that blurred the lines between fiction and nonfiction, literature and journalism, essay and memoir, realism and allegory. Focus is on major works and relevance to socially-engaged literature, writing, and journalism. GER:DB-Hum

3 units, Spr (Woloch)

ENGLISH 56N. Mixed Race in the New Millennium—Stanford Introductory Seminar. Contemporary literary and cultural representations of the mixed race experience. Sources include novels, memoirs, and secondary texts in history, race theory, and literary criticism that engage issues related to racial and cultural hybridity including the literary history of the mulatto, passing, gender politics, identity formation, and social location. GER:DB-Hum

3 units, Aut (Elam)

ENGLISH 65N. Contemporary Women Fiction Writers—Stanford Introductory Seminar. Focus is on writers who contribute to a sense of contemporary domestic and global politics, sex and sexual orientation, and place and its meanings. Short stories, novels, essays, and poetry. Writers include Toni Morrison, Edwidge Danticant, Alice Munro, Edna O'Brien, and Mary Gaitskill. GER:DB-Hum

3 units, Spr (Tallent)

ENGLISH 68N. Mark Twain and American Culture—Stanford Introductory Seminar. Mark Twain defined the rhythms of American prose, the contours of its moral map, and its promise, failures, foibles, and flaws. Focus is on how his work provides a window on his time and speaks to the present. Sources include his travel books, journalism, short stories, and novels. GER:DB-Hum

4 units, Aut (Fishkin)

ENGLISH 70N. Shakespeare on Film—Stanford Introductory Seminar. 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 Almerlyda. GER:DB-Hum

3 units, Win (Riggs)

ENGLISH 73N. Conflict and Resolution in the Novel—Stanford Introductory Seminar. Preference to freshmen. The social work of the novel, its strategies for articulating difference, and its capacity to objectify

points of view and posit resolutions to ideological disputes. The novel as an artistic device, part of material history, and style of social consciousness. Its relationship to language and cultural systems of representation. Readings from Franz Kafka, Milan Kundera, Toni Morrison, Umberto Eco, and John Coetzee. GER:DB-Hum

3 units, Win (*Shloss*)

ENGLISH 82Q. Shakespeare's Plays—Stanford Introductory Seminar. 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*)

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*)

ENGLISH 86N. Wicked Witches of the West and their Children: Dangerous Women in Greek and Shakespearean Tragedy—Stanford Introductory Seminar. Writers of tragedy, and powerful, heroic, or witch-like women. How these characters bring the unworldly and forbidden into theater. Comparison of women from Greek tragedy and Shakespeare such as Medea and Lady Macbeth to relate the depiction of female danger with the cultures and conventions of their periods. GER:DB-Hum, EC-Gender

3 units, Aut (*Friedlander*)

ENGLISH 87Q. The Graphic Novel: Literature Lite?—Stanford Introductory Seminar. 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*)

PRE 1750

Lecture courses: 100-109

Seminar courses: 110-119

ENGLISH 102. Chaucer—Chaucer's *Canterbury Tales*, focusing on forms of medieval vernacular literature, the critical traditions of interpretation, and the social and political contexts for his work and its immediate reception. GER:DB-Hum

5 units, Win (*Lerer*)

ENGLISH 104C. From Epic to Romance: The Medieval Literature of Courtly Love—Cultural traditions and historical events that precipitated a shift in medieval narrative modes from epic to romance: the Germanic ethos, the Celtic tradition, Hispano-Arabic love poetry, the Crusades, the Provençal troubadours. Readings from *Beowulf* and the *Volsunga Saga*, the *Tain* and the *Mabinogion*, the *Lais* of Marie de France, the romances of Chrétien de Troyes, and Provençal lyrics. GER:DB-Hum

5 units, Spr (*Steidle*)

ENGLISH 105. The Renaissance—Literature of 16th- and 17th-century England. Readings include More's *Utopia*, Sidney's *Defence of Poetry*, Donne's *Songs and Sonnets*, and Milton's *Paradise Lost*. GER:DB-Hum

5 units, Aut (*Orgel*)

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

5 units, Aut (*Fletcher*)

ENGLISH 113B. Elizabeth I in Elizabethan Literature—Poems and plays by Spenser, Sidney, and Raleigh in which representations of the Queen merge concerns about national identity, gender, sexuality, and desire. Elizabeth as a writer whose poetry, letters, and speeches respond to those representations and raise questions about the historical mean-

ings of female power. Elizabeth's modern-day legacy in films such as *Elizabeth*. GER:DB-Hum

5 units, Spr (*Summit*)

ENGLISH 115D. Tragedy—The development of tragedy from Aristotle to *Apocalypse Now*. The origins of tragedy and its place in modern life. GER:DB-Hum

5 units, Aut (*Fletcher*)

ENGLISH 116C. Restoration Literature—Preference to majors. The 1660 return of the court after the Civil War and the flowering of literature and culture much of which focused on the king as charismatic and fascinating, yet embittered, lazy, dissolute, and promiscuous. The ambivalence provoked by the Stuart court. Literature that focuses on the figure of Satan, such as *Paradise Lost*. Why Satan becomes such a powerful figure in the culture's imagination. Issues such as transgression, sexuality, regicide, and heroism. GER:DB-Hum

5 units, Spr (*Vermeule*)

ENGLISH 117. 18th-Century Satire—Preference to majors. 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 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, Win (*Vermeule*)

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 (*Rovee*)

ENGLISH 121. Masterpieces of American Literature—(Same as 21; see 21.) GER:DB-Hum

5 units, Win (*Obenzinger*)

ENGLISH 123. American Literature and Culture to 1855—(Same as AMSTUD 150.) Major issues in early American cultural and literary history; developments in the fine and domestic arts; and methodological issues central to American Studies. Texts include Cotton Mather and Melville. GER:DB-Hum, EC-AmerCul

5 units, Win (*Fliegelman*)

ENGLISH 123A. American Women Writers, 1850-1920—How female writers negotiated literary, social, and intellectual movements including 19th-century abolitionism and sentimentalism, and 20th-century progressivism and avant garde modernism. Authors include Harriet Beecher Stowe, Harriet Jacobs, Rebecca Harding Davis, Emily Dickinson, Kate Chopin, Sui Sin Far, Gertrude Stein, Willa Cather, and Charlotte Perkins Gilman. GER:DB-Hum

5 units, Spr (*Richardson*)

ENGLISH 123C. Henry James—The tales, nouvelles, novels, and critical essays of America's most influential novelist and theorist of fiction, including "Daisy Miller," *Portrait of a Lady*, *Turn of the Screw*, and *Wings of the Dove*. GER:DB-Hum

5 units, Aut (*Dekker*)

ENGLISH 124. The Eighteenth-Century British Novel—Authors include Behn and Sterne. GER:DB-Hum

5 units, Spr (*Castle*)

ENGLISH 126B. The Nineteenth-Century British 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, Aut (Paulson)

ENGLISH 135B. Jane Austen—Preference to majors. The fiction of Jane Austen, including the *Juvenilia*, *Lady Susan*, and her unfinished novel *Sanditon*. The critical tradition and how she has been interpreted on film. GER:DB-Hum
5 units, Win (Vermeule)

ENGLISH 135C. Dickens—How Dickens' literary modes, including the comic, grotesque, sentimental, melodramatic, and realistic, widened the range of 19th-century fiction. Issues include: the relationship between Dickens and urban modernity; the complexity and strangeness of Dickensian humor; tensions between narrative fragmentation and coherence; self-reflexivity and the novel's treatment of writing and language; and strategies of social representation. GER:DB-Hum
5 units, Spr (Woloch)

ENGLISH 136. Romantic Poetry—Romantic experiments with form. The philosophical, political, and cultural implications of the forms of imaginative writing during this period, including the epic and dramatic, sonnets, odes, lyrical ballads and prose, songs, and conversation poems. Authors include Wordsworth, Smith, Coleridge, Blake, Keats, Hunt, Byron, Lamb, and Shelley. GER:DB-Hum
5 units, Aut (Gigante)

ENGLISH 136A. The Lyric in 19th-Century Britain—The afterlife of the romantic lyric. How do poetic forms develop in the hands of poets? Social, political, and economic pressures placed on the lyric. Poets include: Blake, Wordsworth, Keats, Shelley, Tennyson, Browning, D.G. Rossetti, C. Rossetti, Arnold, Hopkins, and Hardy. GER:DB-Hum
5 units, Aut (Rovee)

ENGLISH 137. Keats and Wilde—Writing at different ends of the 19th century, Keats and Wilde shared a commitment to art and beauty. The political significance of that commitment in a culture of mechanization. Their major writings; close reading technique. Issues include: aestheticism and the politics of culture; art and public morality; eroticism; the role of the artist; book illustration; 19th-century masculinities; and imagination and lying. GER:DB-Hum
5 units, Spr (Rovee)

ENGLISH 138C. Huckleberry Finn and American Culture—(Same as AMSTUD 138C.) Preference to majors. 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
5 units, Win (Fishkin)

ENGLISH 139E. Irish American Literature—Preference to majors. From the late 18th-century pre-famine years to the present. Emphasis is on how this sub-canon fits into the canon of American literature. GER:DB-Hum
5 units, Aut (Jockers)

POST 1900

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

ENGLISH 142C. The Dream Factory: Introduction to Classic Hollywood Movies—The great Hollywood film studios, the development of film genres such as comedy, film noir, adventure, and musicals, and how movies reflect or create American fears, fantasies, and dreams. Cultural and social background. Directors such as Alfred Hitchcock, Billy Wilder, William Wyler, Steven Spielberg, and Quentin Tarantino. GER:DB-Hum
3-5 units, Spr (Moser)

ENGLISH 146. Development of the Short Story—Required of creative writing students in fiction. The WW II, postwar, and contemporary short story. GER:DB-Hum
5 units, Win (Tallent)

ENGLISH 146C. Hemingway, Hurston, Faulkner, and Fitzgerald—While Hemingway and Fitzgerald flirted with the avant garde in Europe, Hurston and Faulkner performed anthropological fieldwork in the American South. The concerns and styles of four writers who marked America's coming-of-age as a literary nation with their experiments in the regional and global, the racial and cosmopolitan, the macho and feminist, the decadent and impoverished. GER:DB-Hum
5 units, Aut (Jones)

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)

ENGLISH 150D. Women Poets—Preference to majors. GER:DB-Hum
5 units, Spr (Boland)

ENGLISH 150F. W. B. Yeats—Preference to majors. Yeats' poetry, prose writings, and two of his plays. Themes include nationalism, the imagination, sexuality, the occult, modernity, Irishness, eugenics, and authoritarianism. GER:DB-Hum
5 units, Win (Jenkins)

ENGLISH 152D. W.E.B. Du Bois and American Culture—Preference to majors. His life and career. Focus is on the first half of his life from his Harvard doctoral dissertation to the end of the Harlem Renaissance in which he played a crucial role. Sources include his books on history and sociology, scholarly essays, novels, and journals that he edited. GER:DB-Hum
5 units, Win (Elam)

ENGLISH 153D. British Postcolonial Fiction—Writers from Pakistan, India, S. Africa, New Zealand, Canada, Nigeria, and Trinidad. What it means for postcolonial writers to develop cultural expression in the language of their former colonizers. Authors include: J.M. Coetzee, V.S. Naipaul, Salman Rushdie, Arundhati Roy, Michael Ondaatje, Keri Hulme, and Chinua Achebe. GER:DB-Hum
5 units, Spr (Vermeule)

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. GER:DB-Hum
5 units, Aut (Jockers)

ENGLISH 153J. Virginia Woolf and the Social System—Woolf's major prose narratives in light of the social and historical circumstances which brought them into being and to which they respond. Topics include *The Voyage Out* as the portrait of the artist as a young woman; *Mrs. Dalloway* and the English class system; the domestic politics of *To the Lighthouse*; feminism in historical perspective in *A Room of One's Own*; pacifism and the coming of war in *Between the Acts*; and lesbian consciousness in *Orlando*. GER:DB-Hum
5 units, Spr (Shloss)

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)

ENGLISH 155. The Journey: Pound, Bishop, Walcott—Poetry's basic axis is metaphor, a trope which enacts a kind of journey, a crossing from the known into the unknown and a return back. Why the journey has remained a poetic theme from ancient civilizations to the present. The work of three modern poets for whom the journey, as subject and structuring formal principle, has been especially important. GER:DB-Hum
5 units, Win (Jenkins)

REQUIRED COURSES

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

ENGLISH 160. Poetry and Poetics—(Same as 60; see 60.)
5 units, Aut (Jenkins), Win (Felstiner), Spr (Boland)

ENGLISH 163. Shakespeare—Major plays emphasizing theatrical representation of extreme characters. GER:DB-Hum
5 units, Aut (Friedlander)

ENGLISH 163B. Shakespeare—GER:DB-Hum, EC-Gender
5 units, Spr (Parker)

THEMES AND TOPICS

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

ENGLISH 172. Contemporary Indian English Fiction, 1980-2005—Styles, theme, and its ideological changes in the Indian novel in English since Rushdie's *Midnight's Children*. The new generation of Indian novelists known as Rushdie's children. The vitality of this fiction. How the Indian subcontinent has been imaginatively reworked in recent Indian Anglophone writing and the crosscultural impact of such reinvention. GER:DB-Hum
5 units, Aut (Nair)

ENGLISH 172B. Multiculturalism and Magic Realism—The metaphors of multiculturalism in the vocabulary of popular culture. Multiculturalism as utopian vision of social amity and nightmarish fantasy of dystopia. How self intimacy and radical otherness intersect in the contemporary world through the mix-and-match style that multiculturalism shares with magic realist fictions such as Gabriel García Márquez, Ben Okri, and Salman Rushdie. GER:DB-Hum
5 units, Win (Nair)

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

ENGLISH 176. Science Fiction—International science fiction from the late 19th century to the present. How writers and filmmakers imagine future societies in relation to evolving technologies and changing natural environments. Does cultural change drive technological development, or vice versa? Are alien worlds reflections of or alternatives to human society? What are the grounds for utopian hope or dystopian fear of the future? Authors include Verne, Wells, Strugatzky, Lem, Gibson, Sterling, Le Guin, Atwood, and Weller. GER:DB-Hum
5 units, Win (Heise)

ENGLISH 177. History of Children's Literature—(Same as COMPLIT 123.) From origins to the present. Focus is on writings for children in the English and American tradition. European texts and contexts. Techniques of critical analysis, the history of publishing and reading, and the rise of children's literature as a commercial venture. GER:DB-Hum
5 units, Spr (Lerer)

ENGLISH 180A. Truth, Fiction, and Interpretation—(Same as HUMNTIES 194Z.) What does it mean for something to be fictional? How the answer to this question dictates what can be said about fiction and limits interpretative methods. What kind of thing is a fiction? Is there a realm of wisdom from which the logician is banned? Readings include fictions, poems, and philosophy. GER:DB-Hum
5 units, Aut (Bourbon)

ENGLISH 180D. Poetics and Politics of Caribbean Women's Literature—(Enroll in CASA 145A/245A.)
5 units, Aut (Duffey)

ENGLISH 180F. American Book History, 1660-1860—Publishing, the marketplace, the history of reading, printing, and other aspects of the book in pre-Civil War America. GER:DB-Hum
5 units, Spr (Fliegelman)

ENGLISH 181. The English Essay Tradition—Mixing personal reflections with social critique, the familiar essay appeared at the beginning of the 18th century as a way to shape tastes and morals. How writers such as Joseph Addison, Samuel Johnson, Oliver Goldsmith, Henry Mackenzie, Leigh Hunt, Charles Lamb, and William Hazlitt developed confessional, critical, parodic, picturesque, melancholy, comic, and grotesque styles to portray contemporary character types and the universal human condition. GER:DB-Hum
5 units, Aut (Gigante)

ENGLISH 182. Conflict and Resolution: The Artist as Witness—(Same as HUMNTIES 194S.) The social work of the novel. Its strategies for articulating difference and capacity to objectify points of view and posit resolutions to ideological disputes. The novel as artistic device, material history, narrative, and style of social consciousness. Its relationship to language and systems of representation that it shares with the wider culture. Its formal organization of choice, creation of misapprehension, and construction of deviation. Theorists include Bakhtin, Barthes, Brooks, and Jameson. Reading include Tolstoy, Kafka, Swift, Kundera, Morrison, Coetzee, and Hosseini. GER:DB-Hum
5 units, Spr (Shloss)

ENGLISH 182A. Does Literature Matter?—(Enroll in COMPLIT 159.)
3-5 units, Spr (Gelder)

ENGLISH 184A. The Reciprocal Vision—How European and American authors have represented and misrepresented each other's national culture and character from the American Revolution to the present. GER:DB-Hum
5 units, Spr (Evans)

ENGLISH 184B. Text as Context—(Same as HUMNTIES 194B.) Conditions that situate texts in their social, political, religious, and artistic dimensions, and that impact on conceptions of meaning. Changing views of relationships between text and their audience. Film adaptations. Texts include Rumi, Donne, Shakespeare, Joyce, Woolf, Stein, Beckett, Pound, and Picasso. GER:DB-Hum
5 units, Win (Brooks)

ENGLISH 185. Narrative Theory and the Emotions—How cultures use stories to construct, memorize, and illuminate the world. Narrative as a universal discourse that regulates and stimulates emotional life. Major perspectives on narrative from Aristotle to Zizek. Why narratives are essential to the organization of inner worlds of feeling. GER:DB-Hum
5 units, Win (Nair)

ENGLISH 186. Tales of Three Cities: New York, Chicago, Los Angeles—How urban form and experience shape literary texts and how literary texts participate in the creation of place, through the literature of three American cities as they ascended to cultural and iconographical prominence: New York in the early to mid 19th century; Chicago in the late 19th and early 20th centuries; and Los Angeles in the mid to late 20th century. GER:DB-Hum
5 units, Win (Richardson)

UNDERGRADUATE WORKSHOPS AND DIRECTED READING

ENGLISH 191. Advanced Writing—(Enroll in PWR 191.)
3 units, Spr (Diogenes)

ENGLISH 192W. Projects in Research, Writing, and Rhetoric—(Enroll in PWR 192.)
1-5 units, Aut (Obenzinger)

ENGLISH 193. Writing the Honors Thesis—(Enroll in PWR 193.)
1-5 units, Win, Spr (Obenzinger)

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

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

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

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

ENGLISH 195A. Research Seminar in American Studies—(Same as AMSTUD 210.) For juniors and seniors who wish to pursue a paper topic or research question beyond the confines of a traditional course. Year-long sequence. Students meet individually and in a tutorial setting with the professor to discuss projects, participate in small group discussions, and present a chapter of a senior thesis, thesis prospectus, or research paper. Limited enrollment. May be repeated for credit.

2 units, Aut, Win, Spr (Jones)

ENGLISH 195W. Peer Writing Tutor Training Course—(Enroll in PWR 195.)

3 units, Spr (Moneyhun)

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

5 units, Spr (Bourbon)

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

3 units, Win (Staff)

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 199. Senior Independent Study—Open, with department approval, to seniors majoring in English who wish to work throughout the year on a 10,000 word critical or scholarly essay; see note under “Honors Program” 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.

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

CREATIVE WRITING

ENGLISH 28B. The Occasions of Poetry

3 units, Win (Staff)

ENGLISH 29. Reading for Writers: Writing for Nations

3 units, Spr (Staff)

ENGLISH 90. Fiction Writing—Problems of narrative and imaginative writing. Prerequisite: PWR 1

5 units, Aut, Win, Spr (Brelinski, Kealey, McNeely, Watrous)

ENGLISH 92. Reading and Writing Poetry—Prerequisite: PWR 1.

5 units, Aut, Win, Spr (Campion, Snider)

ENGLISH 94. Introduction to the Creative Writing Minor—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 or 92.

5 units, Aut, Win (Johnson)

ENGLISH 94A. Creative Nonfiction—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 (Johnson)

ENGLISH 95. Form and Theory of the Novel—Seminar. For writers. How form and technique reveal the writer’s world view. How writers connect detail, description, action, dialog, and thought to create scenes. How the balance of these elements creates an author’s voice. How scenes build tension, create empathy, propel story, reveal character, explore setting, and raise or contest ideas. Tradition, conventions, design, narrative strategy, research, and historical perspective. Guest instructors from Stanford’s Jones Lecturers in fiction.

5 units, Spr (Johnson)

ENGLISH 190. Intermediate Fiction 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: 90.

5 units, Aut, Win, Spr (Altschul, Kealey, MacDonald, McNeely, Puchner, Watrous)

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. Prerequisite: 90.

5 units, Win (Kealey)

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, Aut, Win, Spr (Campion, Snider)

ENGLISH 290A. Advanced Fiction Writing—Promising fiction writers who have completed the 90 and 190 workshops engage in practical criticism, and the challenges of refining a short story, draft to draft. Students selected by instructor.

5 units, Win (Tallent), Spr (MacDonald)

ENGLISH 292. Advanced Poetry Writing—Promising student poets write poetry in an atmosphere of mutual aid. Students selected by instructor.

5 units, Spr (Campion)

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

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

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), Win (Boland), Spr (Di Piero)

ADVANCED UNDERGRADUATE/GRADUATE

ENGLISH 235D. The Shelley Circle—Themes and preoccupations of Romantic-era novels and poetry by radical, scandalous, and path-breaking members of the Shelley circle including Mary Wollstonecraft, William Godwin, Mary Shelley, Percy Bysshe Shelley, Lord Byron, and John Keats. GER:DB-Hum

5 units, Spr (Gigante)

ENGLISH 251. Donne and His Contemporaries—The influence of Donne’s dramatic realism on poets of his time and modern poets such as Browning, Eliot, and Rich. How intellectual and cultural changes in Donne’s lifetime left their mark on his writing. GER:DB-Hum

5 units, Aut (Brooks)

ENGLISH 256. The Cantos of Ezra Pound—Pound’s efforts to renew English poetry, translate and adapt works from other languages, found the imagist and vortical movements, and influence the cultural, aesthetic, economic, and political literature of the 20th century. His image of the poet as visionary who simultaneously attempts to write a poem contain-

ing history and paradise. Focus is on his modernist epic *The Cantos*, and his early works and prose. GER:DB-Hum

5 units, Win (*Shloss*)

ENGLISH 258. Imagism: The Bigger Picture—Imagism as a poetic movement whose tenets had a major impact on later poetry. Philosophical and historical contexts, reasons for its brief lifespan, and reverberations of its doctrines in modern poetry's obsession with the ocular, images, and the shape of the poem on the page. Authors include T. E. Hulme, Pound, H. D. Moore, and Williams. GER:DB-Hum

5 units, Spr (*Jenkins*)

ENGLISH 271. History of the English Language—From origins in the Germanic dialects, through Old and Middle English, to modern English. The development of English as a literary language, relationships between political control and linguistic expression, and the historical impact of writing and reading on the forms of English.

5 units, Aut (*Lerer*)

ENGLISH 271B. Chaucer: Early Works—Chaucer's early works including lyrics, allegorical dream visions, and *Troilus and Criseyde*. His experiments with literary form and tradition; gender, desire, history, and writing as his central concerns. Readings include critical and contextual materials that illuminate his classical and medieval literary sources, responses to late medieval culture, and society, and place in literary history.

5 units, Win (*Summit*)

ENGLISH 276. The Enigma of Victorianism—The bizarre and effective combination of ruthless capitalism and sentimental moralism typical of 19th-century Britain and 21st-century America. Why would a culture build a train station and cover it with the shell of a gothic cathedral? Can people believe in ethical statements contradicted by reality? Focus is on novels, poetry, melodramas, journalism, and essays.

5 units, Spr (*Moretti*)

ENGLISH 279D. James Joyce: *Ulysses*—Close reading.

5 units, Win (*Bourbon*)

ENGLISH 293. Literary Translation—Baudelaire, Rilke, Neruda, Celan, Pagis, Shakespeare, Keats, Dickinson, Whitman, Yeats, Eliot, Frost, and Duncan. Students present work in progress, discussing practical and theoretical questions.

5 units, Spr (*Felstiner*)

ENGLISH 296. Introduction to Critical Theory: Literary Theory and Criticism Since Plato—Required colloquium for incoming M.A. students. Major critical texts from Plato and Aristotle to Stanley Fish, focusing on issues such as mimesis, canonicity, evaluation, and interpretation.

5 units, Aut (*Evans*)

GRADUATE COLLOQUIA

ENGLISH 300. The Pearl Poet—Four poems of the Cotton Nero A.x. manuscript: *Pearl*, *Cleanness*, *Patience*, and *Sir Gawain and the Green Knight*. Conceptual problems of category, aesthetics, and literary history that attend them.

5 units, Win (*Justice*)

ENGLISH 302. The History of the Book

5 units, Aut (*Orgel*)

ENGLISH 303F. Institutions of Enlightenment: The Invention of the Public Sphere—(Same as HISTORY 331A, 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, Aut (*Bender*)

ENGLISH 307C. Methods and Materials for the Study of Modern Literature—Tools, strategies, and sources for cultural analysis of literary works from the late 18th century to the 20th century. Novels by Sterne,

Gaskell, and DeLillo introduce the non-literary signifying practices that constitute their respective social formations. Readings of these competing discourses include 18th-century newspapers and political cartoons, mid-Victorian parliamentary reports and conduct manuals, and American mass market magazines and documentary films.

5 units, Spr (*Keogh*)

ENGLISH 308A. Mark Twain—Journalism, travel books, novels, stories, sketches, and essays by Mark Twain; critical responses to his work from the 19th century to the present; and creative responses to his work by 20th-century writers in the U.S. and other countries such as Japan. How Twain and his critics engaged issues such as race and racism, anti-Semitism, imperialism, history, gender, technology, identity, and performance. Field trip to Mark Twain papers at Berkeley.

5 units, Spr (*Fishkin*)

ENGLISH 309. The Ethnic *Bildungsroman* and Historical Novel—(Same as COMPLIT 326C.) Can a case be made for defining the classical stage of minority novels in formal rather than thematic terms? The *Bildungsroman* as the novel of human emergence despite how a human being can emerge in diverse ways. Focus is on contemporary ethnic novels to establish a formal definition for ethnic and minority narratives in the historical mode.

5 units, Win (*Saldívar*)

SEMINARS

ENGLISH 311. British Women Novelists of the Twentieth Century, Excluding Woolf—Writers may include Rebecca West, Sylvia Townsend Warner, Elizabeth Bowen, Muriel Spark, Clemence Dane, Mary Butts, Kate O'Brien, Mary Renault, Jean Rhys, Maureen Duffy, and Iris Murdoch.

5 units, Win (*Castle*)

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, Spr (*Parker*)

ENGLISH 319. Realisms and Anti-Realisms—The strategies and aesthetics of representation in fiction and film. Foundational articulations of a realist aesthetic crossing political and generic divides. Georg Lukács, Erich Auerbach, and André Bazin, in relation to polemics against realism developed since the 60s. The significance of returning to these theories and to the idea of realism itself in the wake of poststructuralism and deconstruction.

5 units, Win (*Woloch*)

ENGLISH 334A. The Modern Tradition I—(Same as MTL 334A.) Preference to first-year students in Modern Thought and Literature and English. Texts that have formed the foundation for contemporary cultural and social theory including Kant, Hegel, Marx, Weber, Lukács, Nietzsche, Freud, and Heidegger.

5 units, Aut (*Moya*)

ENGLISH 361. Memoria: The Arts and Practices of Memory—Questions of memory at the forefront of research, from neurosciences to anthropology to literary studies, and the flood of memoirs and memorials attest to the contemporary power of memoria. Goal is to reclaim the canon of *memoria* for English and rhetoric studies. Sources include primary texts in the history of memory. The role of memory in writing and literature, focusing on the 20th century to the present.

5 units, Aut (*Lunsford*)

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, Win (*Moya*)

ENGLISH 365B. Antebellum American Literature and Culture—Interdisciplinary. Cultural production in the decades before the Civil War from furniture to literature.

5 units, Win (*Fliegelman*)

ENGLISH 366A. Explanation/Interpretation—(Same as COMPLIT 351.) What should literary critics and historians do: explain or interpret? What is the difference between these intellectual activities, and what is at stake in the choice of one over the other? Readings include Weber, Freud, Popper, Gadamer, Hempel, Douglas, Geertz, Szondi, and Panofsky.

5 units, Spr (*Moretti*)

ENGLISH 369. Literature and Visual Culture in 19th-Century Britain—Ethical, political, and aesthetic issues implicated by the rise of the museum, popular spectacles, photography and painting, novels and games, and traditional literary-artistic relations from Reynolds to Ruskin.

5 units, Aut (*Rovee*)

ENGLISH 369E. Postcolonial Theory and Practice—Postcoloniality as a contested term in literary and cultural theory. When, why, what, where, and how was the postcolonial? Theorists include Fanon, Said, Appiah, Moi, and Spivak. Bridging the gap between postcolonial theory and practice to discover its emancipatory potential.

5 units, Aut (*Nair*)

ENGLISH 369X. Introduction to Graduate Studies: Criticism as Profession—(Enroll in COMPLIT 369, GERLIT 369.)

5 units, Aut (*Berman*)

ENGLISH 373C. Who was Shakespeare?—Methods and materials of literary biography in the early modern period. Focus is on the life and work of Shakespeare.

5 units, Aut (*Riggs*)

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, Win (*Parker*)

ENGLISH 378. Emerson—His essays as literature and philosophy.

5 units, Win (*Bourbon*)

ENGLISH 381. Toni Morrison and the Occasion of Black Feminism—The acclaimed American novelist and literary critic. Sources include her novels, and literary and political criticism. Her role as a public intellectual. 20th-century black feminist theory and criticism.

5 units, Win (*Elam*)

ENGLISH 383. The Sublime and the Ugly—18th- and 19th-century aesthetics at the nexus of philosophy, science, literature, and theory. Categories include: the sublime and the beautiful; the ugly and the uncanny; the monstrous, deformed, and grotesque. Writers including Wordsworth, Coleridge, Mary Shelley, and John Polidori; philosophers and aesthetic theorists include Burke, Kant, Blumenbach, Freud, Adorno, and Zizek.

5 units, Spr (*Gigante*)

ENGLISH 388B. The Theory of the Text—(Enroll in COMPLIT 353.)

4-5 units, Win (*White*)

ENGLISH 389A. Postmodern Fiction: Theories and Practices—American fiction after 1960 in the context of postmodernism and globalization. How new forms of travel, migration, exile, diaspora, and tourism reshape the imagination of place, identity, and culture and generate innovative narrative forms. Theoretical readings include Jameson, Giddens, Harvey, McHale, Appadurai, Clifford, Mignolo, and Beck; creative readings include Demby, Pynchon, DeLillo, Castillo, Tillman, Cha, Le Guin, Yamashita, and Gibson.

5 units, Spr (*Heise*)

WORKSHOPS AND DIRECTED READING

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

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

ENGLISH 396. Introduction to Graduate Study for Ph.D. Students—For incoming Ph.D. students. The major modes of research, criticism, and theory at work in the discipline of English studies.

5 units, Aut (*Jones*)

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 (*Lerer*)

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*)

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

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

OVERSEAS STUDIES

Courses approved for the English major and taught overseas can be found in the "Overseas Studies" section of this bulletin, or in the Overseas Studies office, 126 Sweet Hall.

OXFORD

ENGLISH 114Z. English Literature: 1509-1642

5 units, Aut (*van Es*)

ENGLISH 116Z. Restoration Literature, 1642-1740

5 units, Win (*Bullard*)

ENGLISH 154Z. English Literature, 1740-1832

5 units, Spr (*Plaskitt*)

ENGLISH 163X. Shakespeare

5 units, Aut, Win (*Groves*)

ENGLISH 174X. The Rise of the Novel

5 units, Spr (*Plaskitt*)

PARIS

ENGLISH 150X. Gardens of Earthly Delight: Landscape, Culture, and Social Spaces in France—(Same as COMPLIT 150X.)

4 units, Spr (*Saldívar*)