

# 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 and American 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. 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 web site 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, only one of which may be a creative writing course, 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) 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 2006-07. 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. 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 fiction. 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. 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 five courses designed for 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. Fiction 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 quarters of 192, Intermediate Poetry Writing, or 292, Advanced Poetry Writing. In addition to the WIM course, ENGLISH 160, Poetry and Poetics, poetry writers must take one other course in poetry to be approved by a professor in the Creative Writing program, and English 90, Fiction Writing. 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 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 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 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 new 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 (PHIL 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 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. ENGLISH 94. Introduction to the Creative Writing Minor
2. Four writing workshops, three in the chosen concentration, one outside.
  - a) Fiction minors must first take ENGLISH 90, Fiction Writing, or ENGLISH 94A, Creative Nonfiction, 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.
3. One literature course: fiction minors must take ENGLISH 146, The Development of the Short Story; poetry minors 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 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 in the Winter 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 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.

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.

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

Senior 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 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 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 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 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 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 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 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 37A,B. Literature into Life: Alternative Worlds**—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 (Steidle, E)*

**IHUM 37B:** 5 units, *Spr (Felstiner, J)*

## INTRODUCTORY (FOR NON-MAJORS)

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

**ENGLISH 4B. Medieval Women: Faith, Love, and Learning**—(English majors and others taking 5 units, register for 104B.) Writings of and about medieval women in connection with courtly love and Arthurian literature, religious and mystical writing, visual culture, and early debates about the roles of women. How women forged literary identities in the face of opposition. Readings from the courtly poets, Marie de France, Chrétien's *Lancelot*, Heloise and Abelard, male and female mystics, and Christine de Pisan. Readings in English. GER:DB-Hum

3 units, *Win (Summit, J)*

**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, *Spr (Evans, M)*

**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, *Aut (Horowitz, E)*

**ENGLISH 21. Masterpieces of American Literature**—(English majors and others taking 5 units, register for 121.) From the Puritans to contemporary literature. Emphasis is on how Americans have defined their identity in relation to changing environments, including the wilderness encountered by first settlers, the 19th-century frontier, the early 20th-century metropolis, and the transnational and virtual spaces of the late 20th century. Readings include nonfiction by Edwards, Thoreau, and Emerson, poetry by Whitman, William Carlos Williams, and Denise Levertov, and novels by Willa Cather, John Dos Passos and Leslie Marmon Silko. GER:DB-Hum

3 units, Aut (*Heise, U*)

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

3 units, Win (*Shloss, C*)

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

3 units, Spr (*Polhemus, R*)

**ENGLISH 45. Writings by Women of Color**—(English majors and others taking 5 units, register for 145.) Novels, poems, and essays. Themes include family relations, identity formation, racism and colorism, gender and sexuality, spirituality, and globalization. Rhetorical and aesthetic strategies and the associated development of a method of cultural analysis. GER:DB-Hum, EC-Gender

3 units, Win (*Moya, P*)

**ENGLISH 47. Masterpieces of Contemporary Literature**—(English majors and others taking 5 units, register for 147.) British and American contemporary experimental and realist fiction. Focus is on fiction investigating love and war. GER:DB-Hum

3 units, Spr (*Bourbon, B*)

**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 (*Lerer, S*), Spr (*Boland, E*)

## INTRODUCTORY SEMINARS

**ENGLISH 52N. Top Ten Books**—Stanford Introductory Seminar. Preference to freshmen. The books most frequently taught in U.S. English departments including classics by Nathaniel Hawthorne and F. Scott Fitzgerald and recent works by minority writers such as Toni Morrison and Maxine Hong Kingston. Cultural and historical contexts, and the aesthetic and social factors that canonize these literary supertexts. GER:DB-Hum

3 units, Win (*Jones, G*)

**ENGLISH 53N. Winners of the Nobel Prize in Literature**—Stanford Introductory Seminar. Preference to freshmen. The nature of meritorious contemporary fiction and the cultural politics and economics of prize winning. The actual process of selection; what should be taken into account in making judgments about an award such as the Nobel Prize. Writers such as John Coetzee, Günter Grass, Toni Morrison, Elfriede Jelinek, V.S. Naipaul, Gao Xingjian, José Saramago, and Gabriel García Márquez. GER:DB-Hum

3 units, Win (*Shloss, C*)

**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 own 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 64N. Growing Up in America**—Stanford Introductory Seminar. Preference to freshmen. How do race, class, gender, sexuality, and geography affect a person's experience of belonging to this country? The diversity of childhood and young adult experiences of people who have grown up in America. Fictional and autobiographical narratives and their rhetorical and aesthetic strategies. GER:DB-Hum

3 units, Aut (*Moya, P*)

**ENGLISH 66N. Homage: The Art of Influence**—Stanford Introductory Seminar. Preference to sophomores. 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, Spr (*Tallent, E*)

**ENGLISH 68N. Mark Twain and American Culture**—(Same as AMSTUD 68N.) Stanford Introductory Seminar. Preference to freshmen. 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, S*)

**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, Aut (*Drake, S*)

**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, Win (*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 84N. Workshop in Shakespeare and Performance**—Stanford Introductory Seminar. Preference to sophomores. Textual and performance analysis and scene work of five major Shakespearean works. Film viewings reveal how different visions of a play emerge through the process of theatrical production and contrast Shakespeare's techniques with modern ones. No background in acting or theater required. GER:DB-Hum

3 units, Win (Friedlander, L)

## PRE 1750

Lecture courses: 100-109

Seminar courses: 110-119

**ENGLISH 102. Chaucer**—Chaucer's verbal art in the context of medieval literary traditions, focusing on *The Canterbury Tales*. GER:DB-Hum

5 units, Spr (Lerer, S)

**ENGLISH 104B. Medieval Women: Faith, Love, and Learning**—(Same as 4B; see 4B.) GER:DB-Hum

5 units, Win (Summit, J)

**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 (Wyatt, M)

**ENGLISH 107A. Eighteenth-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, Win (Vermeule, B)

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

5 units, Spr (Evans, M)

**ENGLISH 112A. Wicked Witches of the West: Dangerous Women in Greek and Shakespearean Tragedy**—Workshop. Women who fascinate, control, and frighten men in classical and Elizabethan drama. The presentation of women in three pairs of Greek and Elizabethan plays and in two 20th-century works. Theatrical styles of each period through doing scenes, watching films, and the history of theater. No background in performing required. GER:DB-Hum

5 units, Aut (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, Aut (Wyatt, M)

**ENGLISH 115A. Shakespeare and Modern Critical Developments**—Approaches include gender studies and feminism, race studies, Shakespeare's geographies in relation to the field of cultural geography, and the importance of religion in the period. GER:DB-Hum

5 units, Spr (Parker, P)

**ENGLISH 116A. The Poetry of John Milton**—Milton's major and minor poems including *Nativity Ode*, *Comus*, *Lycidas*, *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*, in the context of 17th-century social, political, religious, and intellectual history. GER:DB-Hum

5 units, Spr (Evans, M)

**ENGLISH 116C. Restoration Literature**—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, Win (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, Aut (Horowitz, E)

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

5 units, Aut (Heise, U)

**ENGLISH 122. Jane Austen into Film**—(Same as 22; see 22.) GER:DB-Hum

5 units, Win (Shloss, C)

**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, J)

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

5 units, Aut (Castle, T)

**ENGLISH 126F. Two Victorian Autobiographies: David Copperfield and Jane Eyre**—How these female and male narratives of orphanhood make heroic selves of the authors' alter egos; how Brontë and Dickens tell the story of a cast-off child who journeys through writing toward an articulate authority. The novels as fictional autobiography, gendered versions of the 19th-century trope of orphanhood, and parts of the time in which they were written. GER:DB-Hum

5 units, Spr (Paulson, L)

**ENGLISH 134A. Gothic and Historical Fiction in Nineteenth-Century Britain**—Gothic templates and historical contexts in romance novels by authors including Scott, Austen, and Charlotte Bronte. GER:DB-Hum

5 units, Win (Dekker, G)

**ENGLISH 134C. Detectives, Criminals, and Monsters**—The role of monsters and criminals in 19th-century literature, and how the hero, often a detective, turns out to be the villain or tracks the monster to his own house. 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 (Gigante, D)

**ENGLISH 135E. William Blake: Poet and Painter**—(Same as HUMANITIES 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, Spr (Gigante, D)

**ENGLISH 135G. The Brontës**—The novels and lives of Charlotte, Anne, and Emily Brontë in the context of mid-Victorian culture. Readings include *Jane Eyre*, *Villette*, *Tenant of Wildfell Hall*, and *Wuthering Heights*. GER:DB-Hum

5 units, Spr (Alfano, C)

**ENGLISH 136. Romantic Poetry and Poetics**—Major Romantic writers including William Blake, William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley, and John Keats. Focus is on form such as the lyrical ballad, ode, epic romance, and closet drama. GER:DB-Hum

5 units, Aut (Gigante, D)

**ENGLISH 136A. The Lyric in 19th-Century Britain**—Development of the lyric through the 19th century. Social, political, and economic pressures on lyric. How poetry expresses relations in society. Poems by Wordsworth, Keats, Shelley, Tennyson, Browning, D.G. Rossetti, C. Rossetti, Arnold, and Hopkins. GER:DB-Hum

5 units, Aut (Rovee, C)

**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

5 units, Win (Fishkin, S)

## POST 1900

Lecture courses: 140-149

Seminar courses: 150-159

**ENGLISH 140A. Imagining 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, Spr (Felstiner, J)

**ENGLISH 141. British Literature and Culture of the 1930s**—A period shadowed by economic crisis and impending war. Sources include: novels by Woolf, Isherwood, Bowen, and Waugh; poetry by Auden, Spender, and Eliot; documentary and dramatic films; and painting and photography. GER:DB-Hum

5 units, Spr (Jenkins, N)

**ENGLISH 142. American Film: The Western**—The American western movie as a perennial force complementing American film noir. Films by classic directors such as Boetticher, Hawks, Ford, Altman. Representation of male roles in western movies. GER:DB-Hum

5 units, Aut (Fields, K)

**ENGLISH 142B. The Films of Woody Allen**—(Same as 42B; see 42B.) GER:DB-Hum

5 units, Spr (Polhemus, R)

**ENGLISH 144. British Modernism**—How modernist poems and novels attempt to link the grammar of sentences to the sense and nonsense of lives, minds, and social worlds. The complex and fantastic linguistic, psychological, and social worlds of modernist literature as revealing the sense of people's lives or as entrapments in aesthetic extravagance. GER:DB-Hum

5 units, Aut (Bourbon, B)

**ENGLISH 145. Writings by Women of Color**—(Same as 45; see 45.) GER:DB-Hum, EC-Gender

5 units, Win (Moya, P)

**ENGLISH 145E. Golden States: California in Film and Fiction**—Mythologies of California in the writings of authors such as Mark Twain, Nathaniel West, General Vallejo, Ambrose Bierce, John Steinbeck, Sui Sin Far, Walter Mosley, Robinson Jeffers, and Allen Ginsburg, and in movies such as *Sunset Boulevard*, *A Star is Born*, *The Maltese Falcon*, *Rebel Without a Cause*, *Chinatown*, *L.A. Confidential*, and *Pulp Fiction*. GER:DB-Hum

5 units, Spr (Moser, J)

**ENGLISH 146. Development of the Short Story: Continuity and Innovation**—Required for Creative Writing emphasis and minor. Writers include Gogol, Flaubert, Chekhov, Woolf, and Munro with the majority of texts Modernist or earlier. Emphasis is on the conversation among writers, how texts influence each other, and imaginative leaps resulting in innovations in form. Writers' rendering of gender and sexual orientation. No previous experience in English courses required. GER:DB-Hum

5 units, Win (Tallent, E)

**ENGLISH 147. Masterpieces of Contemporary Literature**—(Same as 47; see 47.) GER:DB-Hum

5 units, Spr (Bourbon, B)

**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 150C. W.H. Auden**—His plays, film scripts, opera libretti, essays, lyrics, and longer poems in the context of 20th-century poetic and cultural history. His impact on later writers, and redeployments of Auden and his writing at moments in British popular culture such as the Princess of Wales' funeral. GER:DB-Hum

5 units, Win (Jenkins, N)

**ENGLISH 150E. Contemporary American Lyric Poetry**—Why today's American poets often think that lyric genre, form, or modality enables access to and creation of a literary-aesthetic experience unique for its potential contributions to cognitive, ethical, and political agency. Poets include Hass, Graham, Ginsberg, Ashbery, Baraka, Guest, Palmer, Howe, and Mackey. Criticism and theory. Prerequisite: background in 19th-20th century poetry. GER:DB-Hum

5 units, Spr (Kaufman, R)

**ENGLISH 151. American Imaginations**—Major American poets of the modern period, emphasizing the pattern making idiosyncrasies of each poet. Poets may include: William Carlos Williams, Marianne Moore, Elizabeth Bishop, Lorine Niedecker, and Robert Hayden. GER:DB-Hum

5 units, Win (Di Piero, S)

**ENGLISH 151A. Poetry after Postmodernism: Robert Duncan and his Legacies**—Late modernist or postmodernist? Readings in Duncan's poetry and prose, and his fellow poets and critics, emphasizing how they understand their work in relation to earlier modernism and incipient postmodernism. How they influenced contemporary poetry and art in light of the question in current American culture of what comes after postmodernism. GER:DB-Hum

5 units, Win (Kaufman, R)

**ENGLISH 152G. Harlem Renaissance**—African American cultural and literary expression during the 20s and 30s concerning relationships between the talented tenth and the folk, the new Negro and modernity, art and politics, white patronage and black creativity, racial expression and class aspiration, American patriotism and black cultural nationalism, racial memory and Africa, passing and colorism, racial uplift and sexual transgression, and race pride and religious apostasy. Sources include poetry, prose, and aesthetic and political manifestos, graphic arts, and music. GER:DB-Hum

5 units, Spr (Elam, M)

**ENGLISH 153G. Technology, Ecology, and the Imagination of the Future**—(Same as STS 114.) Seminar. Literary visions of the future from the 60s to the present. How such texts imagine new and existing technologies in interrelation with the evolution of natural ecosystems. The development of wild habitats, alterations of the human body, and visions of the future city. The role of images and stories about globalization. Literary, scientific, and technical texts. GER:DB-Hum  
5 units, Spr (Heise, U)

**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 (Lerer, S), Spr (Boland, E)

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

## THEMES AND TOPICS

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

**ENGLISH 170A. Introduction to Critical Theory: Literary Theory and Criticism Since Plato**—(Graduate students register for 270A.) The history of attempts to define, locate, or engage the literary; to understand it in relation to philosophy, history, politics, sexuality, gender, race, psychology, and language; and to understand how literature, art, and the aesthetic realm contribute to objective knowledge and ethical and sociopolitical agency. GER:DB-Hum  
5 units, Win (Kaufman, R)

**ENGLISH 172E. The Literature of the Americas**—(Same as COMPLIT 142.) Representations of the creation of an American new world experience, myths of America as utopia, and critiques of notions of the self and the nation to which such myths give rise in political, historical, literary, and mass media forms. Readings include Columbus, Bernal Díaz del Castillo, Aztec codices, Sor Juana, Tocqueville, Fenimore Cooper, Whitman, Machado de Assis, Mario de Andrade, Martí, Neruda, Williams, Rulfo, Faulkner, Morrison, and Sandra Cisneros. GER:DB-Hum, EC-AmerCul  
5 units, Aut (Greene, R; Saldívar, R)

**ENGLISH 173. American Comedy and Satire: Topics in Laughter and Ethics**—Theories and history of American comedy and satire with focus on ethical dimensions. The ability of what Mark Twain called the assault of laughter to dethrone power, pretension, and social inequality. Theories of laughter by thinkers including Kant, Bakhtin, and Bergsons. Fiction, film and performance, including works by Mark Twain, Charlie Chaplin, and Kurt Vonnegut. GER:DB-Hum  
5 units, Spr (Obenzinger, H)

**ENGLISH 180D. Writing the Unhomely: The Afro-Caribbean Experience**—The metaphorical yet tangible Afro-Caribbean experience of the unhomely: the forced uprooting of the middle passage, the sociopolitical and historical unrootedness in the New World, the voluntary uprooting of migration to Europe and the U.S. The idea of home and the homeland in fictional and theoretical texts of the Anglophone and Francophone Caribbean diaspora. GER:DB-Hum  
5 units, Spr (Glover, K)

**ENGLISH 181A. Adventures in Religious Poetry**—(Same as RELIGST 181A.) Poetry manifesting religious themes from Western and Chinese traditions. GER:DB-Hum  
5 units, Win (Yearley, L; Fields, K)

**ENGLISH 182A. Global Literary Citizenship**—The relationship between national literary traditions and transnational critical practices; changing markets for literature and the forces of globalization that shape them; cultural phenomena such as taste, book reviewing and literary prizes; the evolution of literary value and its production; and the intimate and personal experience of reading in a global public sphere. Sources include recent fiction. GER:DB-Hum  
5 units, Aut (Gilmore, L)

**ENGLISH 182E. Photography and Literature**—(Same as HUMNTIES 194R.) How issues raised by birth of photography and photography's prehistory are manifested in 19th-century literature. Readings in photographic theory by Marx, Benjamin, Barthes, Sontag, and Batchen; poems by Wordsworth, Browning, and Tennyson; and novels by Shelley, Dickens, and Wilde. GER:DB-Hum  
5 units, Spr (Rovee, C)

**ENGLISH 183A. The Paranoid Imagination: Case Studies in Literature, Theory, and Film**—Preference to majors. The idea of a paranoid aesthetic in postwar American culture and modernity in general. Novels by Himes, Pynchon, and DeLillo; theoretical texts about modernity, abstract systems, risk, technology, and environmental illness by cultural analysts such as Anthony Giddens, Fredric Jameson, Michel Foucault, Richard Hofstadter, Bruce Robbins, and Kathleen Woodward. GER:DB-Hum  
5 units, Spr (Ngai, S)

**ENGLISH 183B. Problems in Literature and Ethics**—The study of literature as an education in how to picture and understand human situations. Because literary fictions represent persons, events, and actions, they concern what philosophy calls ethics. How fictions and poems can reveal the possibilities and troubles of people's lives and help them to think about how to live. How ways of reading can be modes of practical reasoning. GER:DB-Hum  
5 units, Spr (Bourbon, B)

**ENGLISH 183C. Feminist Theory and Twentieth-Century Culture**—Major theoretical writings with a focus on internal debates within feminism. Writers include Laura Mulvey, Mary Ann Doane, Linda Williams, Susan Gubar, Denise Riley, Audre Lorde, Monique Wittig, Judith Butler, Rita Felski, Barbara Johnson, and Rey Chow. GER:DB-Hum  
5 units, Spr (Ngai, S)

**ENGLISH 183D. The Author as Problem**—Preference to English majors. Changing concepts of the author in theories of literary interpretation including T.S. Eliot and Stanley Fish. Authorship as a lens for examining modern ideas about property, originality, reproducibility, anonymity, and personhood in works by or about writers perceived as controversial: Henry James, Sylvia Plath, Philip Roth, Araki Yasusada, J.M. Coetzee, and Richard Powers. GER:DB-Hum  
5 units, Win (Ngai, S)

**ENGLISH 183E. Wild Lives: British Autobiographers from James Boswell to Marianne Faithfull**—Why personal writing occupies a controversial place in modern life and letters. Writers include: James Boswell, Mary Wollstonecraft, William Hazlitt, Samuel Butler, Robert Graves, Vera Brittain, Virginia Woolf, J.R. Ackerley, Cyril Connolly, Elizabeth Bowen, Nancy and Jessica Mitford, Janet Frame, Hilary Mantel, and Marianne Faithfull. GER:DB-Hum  
5 units, Win (Castle, T)

**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 185A. Illness Narratives**—(Same as HUMBIO 176.) Interdisciplinary. How the experience of illness is constituted at the intersection of biology and culture. The concept of narrative medicine as a context for examining fiction and nonfiction by patients including Virginia Woolf and William Styron, and by physicians including William Carlos Williams and Rafael Campo. Classic essays from medical journals or contemporary theorists. The intertwined perspectives of biology and culture in the context of unseen forces such as the healthcare expenditure and uneven access to it. GER:DB-Hum

3 units, Aut (Morris, D)

**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, Spr (Richardson, J)

## 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 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 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 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**

5 units, Win (Pinsky, R)

**ENGLISH 29. Reading for Writers**

5 units, Spr (Staff)

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

5 units, Aut (Altschul, A; Brelinski, V; O’Keefe, J; Watrous, M),  
Win (Altschul, A; Brelinski, V; O’Keefe, J), Spr (Altschul, A;  
Brelinski, V; O’Keefe, J; Pierce, N)

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

5 units, Aut (Michas-Martin, S; Snider, B), Win (Snider, B),  
Spr (Book, S; Michas-Martin, S)

**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 (Johnson, A), Spr (Snider, B)

**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 (Johnson, A), Spr (Kealey, T)

**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, A; Kealey, T)

**ENGLISH 96. New Media Writing**—How technology is changing the conversation about creativity, including the writer in the new age, and changes in literary process and product. The Works Progress Administration Writers’ Project which foreshadowed new media. How technologies are changing the act of writing, and what is gained or lost with hypertext, voice-to-text, and shared author software. Do new media just change the surface of the literary process, or re-imagine the center of it?

5 units, Win (Johnson, A; Kealey, T)

**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 (Altschul, A; Brelinski, V), Win (O’Keefe, J; Watrous, M),  
Spr (Altschul, A; MacDonald, D; Puchner, E)

**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, T)

**ENGLISH 190P. Poetry and Prose in Conversation**—Workshop. A dialogue between poets and prose writers. What do poetry and prose have in common? What can the understanding of one give to the practice of the other? Prerequisite: 90 or 92.

5 units, Win (Altschul, A; Michas-Martin, S)

**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 (Snider, B), Win, Spr (Michas-Martin, S)

**ENGLISH 290A. 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 chosen by instructor.

5 units, Spr (Snider, B)

**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, J), Win (Tallent, E), 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 200. Introduction to Old Norse**—(Same as COMPLIT 240.) The literary language of medieval Scandinavia known as Old Norse or Old Icelandic. Goal is to gain a reading knowledge to explore poetry and prose. N. European mythology, historical and social change, and the narrative and imagistic artistry of medieval Scandinavian culture. Learned, courtly, and ecclesiastical contexts; narratives of violence, power, and moral argument. Texts to be read in Old Norse include *Hrafnkel's Saga*, *Gylfaginning*, and *Hamdismal*. Background reading in translation from major works of the tradition including Snorri Sturluson's *Edda* and *Njal's Saga*. Recommended: course work in German, Old English, or historical linguistics.

4-5 units, Win (Lerer, S)

**ENGLISH 223E. Whitman and Dickinson**

5 units, Aut (Fliegelman, J)

**ENGLISH 230B. The Novel in Europe: The Bourgeois Age, 1848-1900**—(Same as COMPLIT 230B.) New forms that make sense of historical novelties and address new segments of the reading public during the period when the industrial world consolidates in western Europe. Authors include Dickens, Flaubert, Dostoevsky, Zola, Doyle, and Stevenson.

5 units, Aut (Moretti, F)

**ENGLISH 251. Donne and His Contemporaries**—Donne's dramatic realism and poetic innovations in the context of contemporary poets, including Jonson, Herbert, and Marvell; his influence on modern poets such as Browning, Eliot, and Rich. How major intellectual and cultural changes in Donne's lifetime left their mark on his writing.

5 units, Aut (Brooks, H)

**ENGLISH 252. English Renaissance Literature in the European Context**—The impact of translation from classical and contemporary continental languages in the elaboration of England's native literary culture. Italian and French poetic models in English; Hoby/Castiglione, *The Courtier*; Golding/Ovid, *The Metamorphoses*; North/Plutarch, *The Lives of the Noble Grecians and Romans*; Harington/Ariosto, *Orlando Furioso*; Florio/Montaigne, *The Essays*; Shelton/Cervantes, *Don Quixote*; The King James Bible. No knowledge of foreign languages required.

5 units, Win (Wyatt, M)

**ENGLISH 260G. Century's End: Race, Gender, and Ethnicity at the Turn of the Century**—How race, gender, and ethnicity were constructed in America from 1890-1914. Works by Anna Julia Cooper, Charlotte Perkins Gilman, Mark Twain, Ida B. Wells, Theodore Dreiser, Paul Laurence Dunbar, W.E.B. Du Bois, Abraham Cahan, and James Weldon Johnson. The cultural and historical context that shaped them through contemporary archival materials.

5 units, Spr (Fishkin, S)

**ENGLISH 262. The Other America: Writing in and of the Caribbean**—Socio-aesthetic concerns in the literature of the Caribbean. Focus is on novels of 20th-century Francophone and Anglophone Afro-Caribbean writers. Constructs such as pan-Africanism, postcolonialism, and tropicalizing discourses. The relationship between Caribbean writers and European literary culture with respect to social and cultural conceptions of the modern. How Caribbean writers represent their landscapes, histories, and themselves.

5 units, Spr (Glover, K)

**ENGLISH 270A. Introduction to Critical Theory: Literary Theory and Criticism Since Plato**—(For graduate students; see 170A.)

5 units, Win (Kaufman, R)

**ENGLISH 277B. The Novels of Virginia Woolf**—Six major novels of Virginia Woolf and her place in the modernist pantheon.

5 units, Win (Castle, T)

**ENGLISH 279G. Joseph Conrad**—Conrad's fictions as a way of asking what justifications are adequate for modern literature and for people's lives. The ethical crisis attending the modernist sense that nothing matters, and the countervailing sense that a peculiar attention to words can be the means of redeeming what people believe to matter.

5 units, Aut (Bourbon, B)

**ENGLISH 293. Literary Translation**—Seminar and workshop. For undergraduates and graduate students. The art and practice of literary translation; its tradition, principles, and questions. Final project is a translation and commentary on work of the student's choosing. Recommended: knowledge of a foreign language and experience in imaginative writing.

3-5 units, Win (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 300B. The Bible and Literature**—(Same as COMPLIT 343.) Readings from Genesis to Revelation; other texts include Dante, medieval drama, Shakespeare, Spenser, Renaissance lyric, Milton, 19th- and 20th-century poetry, and British, American, African American, and African novels. Topics: citations in radical and hegemonic political contexts; the influence on prototypes of race/gender difference; the relation between biblical eschatology and literary structures; and Song of Songs and the history of lyric.

5 units, Spr (Parker, P)

**ENGLISH 304. The Great Age of the English Essay: Addison to DeQuincey**—How this characteristic form of 18th-century literature was responsible for the making of the middle class and forging its taste and values through personal reflections, social critique, and a multiplicity of styles including the confessional and the parodic. The context of Enlightenment and Romantic culture including politics, print culture, social life, and manners.

5 units, Aut (Gigante, D)

**ENGLISH 306. American Enlightenment**—Major issues and texts, 1750-1815.

5 units, Spr (Fliegelman, J)

**ENGLISH 308B. Gilded Age American Literature**—American literature between the Civil War and WWI in relation to major cultural and literary developments such as regionalism, realism, and naturalism, and major political and social questions such as industrialism and economic inequality, race and black civil rights, the increased agitation for women's suffrage, and mass migration from southern and eastern Europe.

5 units, Win (Jones, G)

**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 geographical and sociocultural terms. Readings include Willa Cather's *Death Comes for the Archbishop*, Faulkner's *Absalom, Absalom*, Mariano Azuela's *The Underdogs*, Toni Morrison's *Beloved*, Alejo Carpentier's *The Kingdom of this World*, and Silko's *Almanac of the Dead*.

5 units, Win (*Saldívar, R*)

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

5 units, Spr (*Kaufman, R*)

**ENGLISH 311A. The Literature of the First World War**—British and American novels, poems, and stories written during or in the decade after WWI. Works by Robert Graves, Wilfred Owen, Siegfried Sassoon, Vera Brittain, Rebecca West, Edward Blunden, Ernest Hemingway, and Virginia Woolf. Films may include Renoir's *Grand Illusion*, Attenborough's *Oh What a Lovely War*, and Tavernier's *Life and Nothing But*.

5 units, Aut (*Castle, T*)

## 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 334A. The Modern Tradition I**—(Same as MTL 334A.) Preference to first-year graduate students in Modern Thought and Literature and English. Kant's 18th-century development of the critique of reason; how it set the stage for the themes and problems that have preoccupied Western thinkers. Focus is on texts that extend and problematize the critique of reason. Writers include Kant, Hegel, Marx, Nietzsche, Weber, Freud, Lukács, and Heidegger.

5 units, Aut (*Moya, P*)

**ENGLISH 344A,B. Shakespeare, Marlowe, Jonson**—Two quarter sequence. The intersection of poetry and theater in the work of three major Elizabethan dramatists. First quarter includes finding a topic appropriate to a scholarly article or dissertation; second quarter focus is on how to write such a paper. Students are required to register for both quarters.

5 units, A: Aut, B: Win (*Orgel, S*)

**ENGLISH 345. Eighteenth-Century Satire**—Alexander Pope, Jonathan Swift, and Samuel Johnson, and their contemporaries and adversaries. Careers, biographies, poetic and authorial development, and the economic and cultural circumstances in which they wrote. Political opposition, censorship, misogyny, and misanthropy.

5 units, Aut (*Vermeule, B*)

**ENGLISH 357F. Poetry and Culture in America: Postwar to Cold War**—What happened to poetry in English in the wake of high modernism and in the aftermath of global war. Works and controversies from 1945-50 established the form and purview of Anglo-American poetry for the next 25 years. Writers include Eliot, Pound, Auden, Stevens, and Bishop.

5 units, Win (*Jenkins, N*)

**ENGLISH 362. Writing Together: Collaboration Then and Now**—The tradition of writing collaboratively, including medieval women collaborating with their scribes, collaborations in the 18th and 19th centuries, and the work of contemporary women writers. What forces worked to repress, silence, or erase such collaboration. Is the time now ripe for a renewed flowering of collaboratively produced works?

5 units, Aut (*Lunsford, A*)

**ENGLISH 363. The Bourgeois**—(Same as COMPLIT 330.) Interdisciplinary. Goal is to define the ruling class of modern times. Social history (Weber, Hirschmann, Marx); literary texts (Defoe, Goethe, Gaskell); and Henrik Ibsen who produced an intransigent criticism of the bourgeois ethos.

5 units, Aut (*Moretti, F*)

**ENGLISH 365. American Women Writers in the Nineteenth Century**—Historical contexts, cultural politics, and critical assessments. Possible authors include Lydia Maria Child, Susan Warner, Harriet Beecher Stowe, Harriet Dickinson, Louisa May Alcott, Fanny Fern, Elizabeth Stoddard, Emily Dickinson, Sarah Orne Jewett, Kate Chopin, and Charlotte Perkins Gilman.

5 units, Spr (*Richardson, J*)

**ENGLISH 366F. Media Theory**—Theoretical approaches to media technologies, aesthetics, and literature in the 20th century including: debates about technology; Benjamin, Brecht, and Adorno on technique and politics; McLuhan, Debord, and Baudrillard on visual media and spectacle theory; and electronic textuality, hypertext, and the relationships among technology, ideology, and media. Sources include theoretical and literary readings in media including print, video, and electronic text.

5 units, Spr (*Heise, U*)

**ENGLISH 370. Middle English Literature**—Social, historical, and material contexts. Topics may include: the manuscript culture of the Middle Ages and its impact on the English book; the relationship between political and social conflict and the rise of literary genres such as lyric, romance, and dream vision; emerging vernacular self-consciousness in medieval England and development of a literary language in the context of regional dialect variety and the maintenance of Latin and French. Primary archival work and current literary criticism.

5 units, Spr (*Lerer, S*)

**ENGLISH 372A. Sixteenth-Century Poetry and Poetics**—16th-century English poetry in a continental context. Emphasis is on lyric poetry. Generic experimentation from standpoints such as: Petrarchism; the plain style; psalters, religious lyrics, and contrafacta; Puritan voices; and Ovidian narrative. Contemporaneous theories of poetics; related questions of gender, politics, and religion.

5 units, Spr (*Greene, R*)

**ENGLISH 375. Henry James**—The late novels and novellas, emphasizing class, sexuality, aesthetics, and the relationship between form and reference in the representation of complex structures of feeling. Secondary readings include recent work in feminist and queer studies and narrative theory.

5 units, Win (*Ngai, S*)

**ENGLISH 381B. Race Theory in the Post-Race Era**—Theoretical contours, literary implications, and political stakes in the debate between renewed claims for the political and experiential saliency of race versus claims that race is over, what cultural critics term as post-race, against race, beyond race, or the raceless era. Why theorize about race in the moment of its eclipse?

5 units, Win (*Elam, M*)

**ENGLISH 384G. Dickens and Eliot**—Close readings of novels and critical historical, biographical, aesthetic, feminist, and psychological approaches.

5 units, Spr (*Polhemus, R*)

## 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, 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)*

**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)*

## 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.

**ARTHIST 132/332. American Art and Culture, 1528-1860**

*4 units, Spr (Wolf, B)*

**ARTHIST 232. Rethinking American Art**

*5 units, Aut (Wolf, B)*

**COMPLIT 157. Imitation of Life**

*3-5 units, Spr (Gelder, A)*

**PHIL 81. Philosophy and Literature**—(Same as FRENGEN 181, ITALGEN 81.)

*4 units, Win (Anderson, L; Landy, J)*

**PWR 193. Writing the Honors Thesis**

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

**SLAVGEN 156/256. Nabokov and Modernism**—(Same as COMPLIT 115/215.)

*3-5 units, Spr (Greenleaf, M)*

## 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. Close Readings in English Literature, 1509-1642**—(Same as OSPOXFRD 114Z.) GER:DB-Hum

*5 units, Aut (van Es, B)*

**ENGLISH 116Z. Close Readings in English Literature, 1642-1740**—(Same as OSPOXFRD 116Z.) GER:DB-Hum

*5 units, Win (Bullard, P)*

**ENGLISH 135Z. Jane Austen's England**—(Same as OSPOXFRD 25.)

*5 units, Win (Rovee, C)*

**ENGLISH 154Z. Romantic Literature, 1740-1832**—(Same as OSPOXFRD 154Z.) GER:DB-Hum

*5 units, Spr (Plaskitt, E)*

**ENGLISH 163X. Shakespeare: Critical Commentary**—(Same as OSPOXFRD 163X.) GER:DB-Hum

*5 units, Aut, Win (Groves, B)*

**ENGLISH 174X. The Rise of the Novel**—(Same as OSPOXFRD 44.) GER:DB-Hum

*5 units, Spr (Plaskitt, E)*

**ENGLISH 185Z. The Idea of the Museum: History, Theory, Politics**—(Same as OSPOXFRD 33.)

*5 units, Win (Rovee, C)*