English

Courses offered by the Department of English are listed under the subject code ENGLISH on the Stanford Bulletin's ExploreCourses site.

Mission of the Department of English

To study English at Stanford is to explore -- deeply and rewarding -- the rich legacy of literature written in English, past and present. We offer a wealth of courses on individual authors, the history of literary genres, literary theory, new media, and creative writing. Given the emphasis on critical thinking and interpretation, the English major is in turn an excellent preparation for many professional fields, including teaching, journalism, law, publishing, medicine, and business. The graduate program features rigorous training in the research and analysis of British, American, and Anglophone literary histories and texts, preparing students to produce scholarship of originality and importance, and to teach literature at the highest levels.

Learning Outcomes (Undergraduate)

The department expects undergraduate majors in the program to be able to demonstrate the following learning outcomes. These learning outcomes are used in evaluating students and the department's undergraduate program. Students are expected to demonstrate:

1. an understanding of major theories, methods, and concepts of literary study and critical analysis.
2. an awareness of how authors and texts develop in relation to their historical contexts.
3. a comprehension of the formal qualities of key literary genres, forms, and styles.
4. an effective style of writing and a powerful use of language.

Bachelor of Arts in English

In the undergraduate program, students explore the traditions of literature in English. Courses emphasize interpretive thinking and creative writing, examining the dynamics of literary and cultural history, the structures of literary form and genre, and the practices of reading, writing, and critical analysis.

Graduate Program in English

The graduate program features rigorous training in the research and analysis of British, American and Anglophone literary histories and texts, preparing students to produce scholarship of originality and importance, and to teach literature at advanced levels.

Learning Outcomes (Graduate)

The purpose of the master's program is to further develop knowledge and skills in English and to prepare students for a professional career or doctoral studies. This is achieved through completion of courses, in the primary field as well as related areas, and experience with independent work and specialization.

The Ph.D. is conferred upon candidates who have demonstrated substantial scholarship and the ability to conduct independent research and analysis in English. Through completion of advanced course work and rigorous skills training, the doctoral program prepares students to make original contributions to the knowledge of English and to interpret and present the results of such research.

Other Programs in English

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 director 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.

Bachelor of Arts in English

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

Suggested Preparation for the Major

Prospective English majors are advised to consider Thinking Matters courses that relate to literature to satisfy this requirement. Also recommended is any introductory seminar taught by English department faculty through Stanford Introductory Studies.

<table>
<thead>
<tr>
<th>Units</th>
<th>Thinking Matters Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>ESF 1 Education as Self-Fashioning: The Active, Inquiring, Beautiful Life</td>
</tr>
<tr>
<td>4</td>
<td>THINK 7 Journeys</td>
</tr>
<tr>
<td>4</td>
<td>THINK 31 Reimagining America</td>
</tr>
<tr>
<td>4</td>
<td>THINK 49 Stories Everywhere</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Units</th>
<th>Introductory Seminars</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>ENGLISH 47N Sports and Culture</td>
</tr>
<tr>
<td>3</td>
<td>ENGLISH 48N The American Songbook and Love Poetry</td>
</tr>
<tr>
<td>3</td>
<td>ENGLISH 65N Contemporary Women Fiction Writers</td>
</tr>
<tr>
<td>3</td>
<td>ENGLISH 79N The Renaissance: Culture as Conflict</td>
</tr>
</tbody>
</table>

Degree Requirements

Students interested in majoring in English are encouraged to declare during their sophomore year, but no later than the beginning of their junior year. They are urged to discuss their plans with the undergraduate student services specialist as early as possible, and to take recommended preparatory courses for the major in their freshman and sophomore years. To declare the major, a student must fill out the Declaration of Major in ENGLISH web site.

To declare the major, a student must fill out the Declaration of Major in ENGLISH 79N form approved by the adviser.

To declare the major, a student must fill out the Declaration of Major in ENGLISH 65N and submit a completed program proposal (https://stanford.box.com/shared/static/u9o1adubni95hkk9d7m.pdf) form approved by the adviser.
It is recommended that a student meet with the adviser at least once per quarter to discuss progress towards degree completion. Students who declared prior to September 2012 should refer to previous guidelines and requirements for the major.

With the exception of the required courses listed below, which must be taken for a letter grade, any two of the elective courses may be taken on a credit/no credit basis at the discretion of the instructor. Students may apply as many as four literature courses taken at approved universities towards the English major electives. 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 specialist, and to the Office of the University Registrar’s external credit evaluation section.

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

### Required Courses (40 units)

<table>
<thead>
<tr>
<th>Historical courses</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGLISH 100A Literary History I</td>
<td>5</td>
</tr>
<tr>
<td>ENGLISH 100B Literary History II</td>
<td>5</td>
</tr>
<tr>
<td>ENGLISH 100C Literary History III</td>
<td>5</td>
</tr>
<tr>
<td>Methodology courses</td>
<td></td>
</tr>
<tr>
<td>ENGLISH 160 Poetry and Poetics</td>
<td>5</td>
</tr>
<tr>
<td>ENGLISH 161 Narrative and Narrative Theory</td>
<td>5</td>
</tr>
<tr>
<td>One course in Critical Methods</td>
<td>5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Also Required</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGLISH 164 Senior Seminar (WIM)</td>
<td>5</td>
</tr>
<tr>
<td>or ENGLISH 164C Senior Capstone Seminar</td>
<td></td>
</tr>
<tr>
<td>One additional history of literature course</td>
<td>5</td>
</tr>
</tbody>
</table>

**Total Units**: 40

1. In 2014-15, the following courses satisfy the Critical Methods requirement:
   - ENGLISH 115C Hamlet and the Critics
   - ENGLISH 162W Writing Intensive Seminar in English
   - ENGLISH 183F Introduction to Critical Theory

2. For those students accepted into the Honors program this can be fulfilled with ENGLISH 196A Honors Seminar; Critical Approaches to Literature.

3. In 2014-15 the following courses satisfy the history of literature requirement:
   - ENGLISH 102 Chaucer
   - ENGLISH 108E Dante and Aristotle
   - ENGLISH 111B Medieval Romance
   - ENGLISH 115C Shakespeare and Modern Critical Developments
   - ENGLISH 163D Shakespeare: The Ethical Challenge
   - ENGLISH 184H Text Technologies: A History
   - ENGLISH 201 The Bible and Literature

4. This requirement may also be fulfilled with the following Thinking Matters or SLE courses:
   - ESF 1 Education as Self-Fashioning: The Active, Inquiring, Beautiful Life
   - THINK 7 Journeys
   - THINK 49 Stories Everywhere
   - SLE 91 Structured Liberal Education, SLE 92 Structured Liberal Education, and SLE 93 Structured Liberal Education.

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

1. Courses can only be counted once, i.e., can only satisfy one requirement.

2. Two of the elective courses may be taken on a credit/no credit basis at the discretion of the instructor.

### Fields 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. The department offers the following fields of study for degrees in English:

- Literature
- Literature with Creative Writing Emphasis
- Literature and Interdisciplinary Studies
- Literature and Foreign Language Literature
- Literature and Philosophy

### I. Literature

This field of study is not declared in Axess. It does not appear on either the official transcript or the diploma. This program provides for the interests of students who wish to understand the range and historical development of British, American and Anglophone literatures and a variety of critical methods by which their texts can be interpreted. The major emphasizes the study of literary forms and genres and theories of textual analysis. In addition to the degree requirements required of all majors and listed above, students must complete at least 30 additional units of courses consisting of:

1. Six to eight additional approved elective courses, only one of which may be a creative writing course, chosen from among those offered by the Department of English. In place of one of these six to eight elective courses, students may choose one upper-division course in a foreign literature read in the original language.

### II. Literature with Creative Writing Emphasis

This subplan is printed on the transcript and diploma and is elected in Axess. This program is designed for students who want a sound basic knowledge of the English literary tradition as a whole and at the same time want to develop skills in writing poetry or prose. In addition to the degree requirements required of all majors and listed above, students must complete at least 35 additional units of approved courses, in either the prose or poetry concentration:

#### Prose Concentration

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGLISH 90</td>
<td>Fiction Writing</td>
<td>5</td>
</tr>
<tr>
<td>or ENGLISH 91</td>
<td>Creative Nonfiction</td>
<td></td>
</tr>
<tr>
<td>ENGLISH 92</td>
<td>Reading and Writing Poetry (Can be fulfilled with a poetry literature seminar)</td>
<td>5</td>
</tr>
<tr>
<td>ENGLISH 146</td>
<td>Development of the Short Story: Continuity and Innovation</td>
<td>5</td>
</tr>
<tr>
<td>ENGLISH 190</td>
<td>Intermediate Fiction Writing (or any 190 series or 191 series)</td>
<td>5</td>
</tr>
<tr>
<td>or ENGLISH 191</td>
<td>Intermediate Creative Nonfiction</td>
<td></td>
</tr>
</tbody>
</table>

3 elective literature courses (One of the courses may be fulfilled with a creative writing workshop).

**Total Units**: 35
Poetry Concentration

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGLISH 90</td>
<td>5</td>
</tr>
<tr>
<td>or ENGLISH 91</td>
<td></td>
</tr>
<tr>
<td>Creative Nonfiction</td>
<td></td>
</tr>
<tr>
<td>ENGLISH 92</td>
<td>5</td>
</tr>
<tr>
<td>Reading and Writing Poetry</td>
<td></td>
</tr>
<tr>
<td>ENGLISH 192</td>
<td>5</td>
</tr>
<tr>
<td>Intermediate Poetry Writing (or any 192 series)</td>
<td></td>
</tr>
<tr>
<td>One literature course approved by a Creative Writing Professor</td>
<td>5</td>
</tr>
<tr>
<td>Three elective literature courses (One of the courses may be fulfilled with a creative writing workshop)</td>
<td>15</td>
</tr>
</tbody>
</table>

Total Units: 35

III. Literature and Interdisciplinary Studies

This subplan is printed on the transcript and diploma and is elected in Axess. This program is intended for students who wish to combine the study of one broadly defined literary topic, period, genre, theme or problem with an interdisciplinary program of courses (generally chosen from one other discipline) relevant to that inquiry. In addition to the degree requirements required of all majors and listed above, students must complete at least 35 additional units of approved courses including:

1. Four elective literature courses chosen from among those offered by the Department of English. Students must select two of these courses in relation to their interdisciplinary focus.
2. Three courses related to the area of inquiry. These courses may be chosen from another department or interdisciplinary program within the School of Humanities and Sciences including (but not limited to) such as African American Studies (http://www.stanford.edu/dept/AAAS), Anthropology (https://www.stanford.edu/dept/anthropology/cgi-bin/web), Art and Art History (http://art.stanford.edu), Classics (http://www.stanford.edu/dept/classics/cgi-bin/web), Comparative Literature (http://www.stanford.edu/dept/DLCL/cgi-bin/web/dept/complit), Comparative Studies in Race and Ethnicity (http://ccsre.stanford.edu), Feminist Studies (http://www.stanford.edu/dept/femstudies), Human Biology (https://humbio.stanford.edu), Music (http://music.stanford.edu/Home), Philosophy (http://philosophy.stanford.edu), Political Science (http://politicalscience.stanford.edu), Psychology (http://psychology.stanford.edu), Religious Studies (http://www.stanford.edu/dept/relstud), Science, Technology, and Society (http://sts.stanford.edu), and Sociology (http://sociology.stanford.edu). 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.
3. In addition, students in this program must write at least one interdisciplinary paper. This may be completed with ENGLISH 194 Individual Research, ENGLISH 197 Seniors Honors Essay, ENGLISH 198 Individual Work, ENGLISH 199 Senior Independent Essay, or a paper integrating the material in two courses the student is taking in two different disciplines.

The final course plan and interdisciplinary paper must be approved by the faculty adviser and the interdisciplinary adviser by the time the student applies to graduate.

IV. Literature and Foreign Language Literature

This subplan is printed on the transcript and diploma and is elected in Axess. This track provides a focus in British and American literature with additional work in French literature; German literature; Italian literature; or Spanish literature. These subplans appear on the diploma as follows: English & French Literature, English & German Literature, English & Italian Literature, and English & Spanish Literature. In addition to the degree requirements required of all majors and listed above, students must complete at least 35 additional units of approved courses including:

1. Three elective courses chosen from among those offered by the Department of English, one of which may be a creative writing course.
2. A coherent program of four courses in the foreign language literature, read in the original language, approved by the Director of Undergraduate Studies in English and by the relevant foreign language department.

V. Literature and Philosophy

This subplan is printed on the transcript and diploma and is elected in Axess. Students should meet with the undergraduate director concerning the Literature and Philosophy focus. This track is for students who wish to explore interdisciplinary studies at the intersection of literature and philosophy while acquiring knowledge of the English language literary tradition as a whole. In addition to the degree requirements required of all majors and listed above, students must complete at least 35-45 additional units of approved courses including:

1. PHIL 80 Mind, Matter, and Meaning (WIM): Prerequisite: introductory philosophy course.
2. Gateway course: ENGLISH 81 Philosophy and Literature. This course should be taken as early as possible in the student's career, normally in the sophomore year.
3. Aesthetics, Ethics, Political Philosophy: one course from PHIL 170 Ethical Theory series.
5. History of Philosophy: one course in the history of Philosophy, numbered above PHIL 100 Greek Philosophy.
6. Two upper division courses of special relevance to the study of Philosophy and Literature. Both of these courses must be in the English department. A list of approved courses (http://philit.stanford.edu/programs/relevance.html) is available on the Philosophy and Literature web site.
7. One additional elective course in the English department.

Honors Program

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

Admission is selective. Provisional admission is announced in March. Permission to continue in the program is contingent upon submission, by May 15 of the junior year, of a senior honors essay proposal with a bibliography. Honors students are encouraged to complete before the start of their senior year the three methodology courses that are English major requirements:

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
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<tbody>
<tr>
<td>ENGLISH 160</td>
<td>5</td>
</tr>
<tr>
<td>Poetry and Poetics</td>
<td></td>
</tr>
<tr>
<td>ENGLISH 161</td>
<td>5</td>
</tr>
<tr>
<td>Narrative and Narrative Theory</td>
<td></td>
</tr>
<tr>
<td>ENGLISH 115C</td>
<td>5</td>
</tr>
<tr>
<td>Hamlet and the Critics</td>
<td></td>
</tr>
<tr>
<td>or ENGLISH 162W</td>
<td></td>
</tr>
<tr>
<td>Writing Intensive Seminar in English</td>
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</tr>
</tbody>
</table>
In September before the senior year, students are encouraged to participate in the Bing Honors College. In Autumn Quarter of the senior year, students take a 3-unit Honors Seminar on critical approaches to literature. The senior-year seminar is designed to introduce students to the analysis and production of advanced literary scholarship. In addition, in Autumn Quarter of the senior year, honors students take a 2-unit essay workshop focused on the process of researching and writing the essay. Students who are studying at Oxford or at other institutions may be exempted from these requirements on request and with the approval of the director of the honors program.

In Winter and Spring quarters of the senior year, honors students complete the senior honors essay for 10 units under supervision of a faculty adviser. The deadline for submitting the honors essay is May 15. Essays that receive a grade of 'A-' or above are awarded honors.

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

| English 196A | Honors Seminar: Critical Approaches to Literature | 5 |
| English 197 | Seniors Honors Essay | 1-10 |

**Advanced Research Options**

**Individual Research**

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

**Senior Independent Essay**

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

**Overseas Studies or Study Abroad**

The flexibility of the English major permits students to attend an overseas campus in any quarter, but it is advisable, and in some cases essential, that students spend their senior year at Stanford if they wish to participate in the honors program or in a special in-depth reading course. For more information on Stanford overseas programs, see the "Overseas Studies (http://exploredegrees.stanford.edu/archive/2014-15/undergraduateeducation/overseasstudies)" section of this bulletin for a description of University requirements for the major. See also the Undergraduate Advising and Research JMP web site and its associated FAQs.

Students completing the JMP receive a B.A.S. (Bachelor of Arts and Sciences).

Because the JMP is new and experimental, changes to procedures may occur; students are advised to check the relevant section of the bulletin periodically.

**Joint Major Program: English and Computer Science**

The joint major program (JMP), authorized by the Academic Senate for a pilot period of six years, permits students to major in both Computer Science and one of ten Humanities majors. See the "Joint Major Program (http://exploredegrees.stanford.edu/archive/2014-15/undergraduateeducationandprograms/#jointmajortext)" section of this bulletin for a description of University requirements for the JMP. See also the Undergraduate Advising and Research JMP web site and its associated FAQs.

Students completing the JMP receive a B.A.S. (Bachelor of Arts and Sciences).

**English Major Requirements in the Joint Major Program**

The joint major is structured to let students thoughtfully explore the intersection of Computer Science and literary studies. Students would ideally declare the program during the sophomore year. Students are required to complete requirements in English and Computer Science. See the "Computer Science Joint Major Program (http://exploredegrees.stanford.edu/archive/2014-15/schoolofengineering/computerscience/#jointmajorprogramtext)" section of this bulletin for details on Computer Science requirements.

The requirements for English are adapted from the English major and are stated in full below. Students in the CS+English JMP are required to complete 63 total units in English compared to 68-80 units which is typically required by the English major. Students in CS+English are not required to take a Critical Methods course nor an English senior seminar. Additionally, students in CS+English only have to fulfill five electives. The University Writing in the Major requirement for students in the CS+English JMP is fulfilled by the Computer Science Writing in the Major requirement. To declare the CS+English JMP, students must complete a program proposal (https://stanford.box.com/shared/static/tc16uhimfge1fexzd7km.pdf).

**Integrative Experience**

CS+English students are required to engage in two integrative experiences:
• the ePortfolio course, and
• an integrative capstone project.

Students are required to complete three quarters of ENGLISH 198A CS +English ePortfolio in the junior year for a total of 5 units during which students compile an ePortfolio of reflections, ideas, and work on the interplay between humanities and computer science. In the first and second quarters, students must enroll for 1 unit; in the third quarter, students must enroll for 3 units.

In the senior year, students undertake a capstone project which involves both programming and literary research, and could include work on digital editions, analyses of corpora, the creation of electronic literature, digital representations of literary venues, studies of natural language processing as applied to literary analysis, or any other project that draws integrally on both disciplines. All capstone projects must be approved by both the student's Computer Science adviser and English adviser. This project normally takes one quarter, and should be taken concurrently with the Computer Science capstone requirement. In English, students are required to complete 3 units of ENGLISH 198 Individual Work with a faculty adviser in English as part of the integrative project. In preparation for the Independent Study in English, students must secure an adviser, complete the CS+English Capstone form (https://stanford.box.com/shared/static/hl0zna48liez8u10ulqs.pdf), and submit a written proposal of the project.

Required Core Courses (30 Units)

<table>
<thead>
<tr>
<th>Historical courses</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGLISH 100A Literary History I</td>
<td>5</td>
</tr>
<tr>
<td>ENGLISH 100B Literary History II</td>
<td>5</td>
</tr>
<tr>
<td>ENGLISH 100C Literary History III</td>
<td>5</td>
</tr>
<tr>
<td>One additional history of literature course</td>
<td>5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Methodology courses</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGLISH 160 Poetry and Poetics</td>
<td>5</td>
</tr>
<tr>
<td>ENGLISH 161 Narrative and Narrative Theory</td>
<td>5</td>
</tr>
</tbody>
</table>

Total Units 30

1 In 2014–15 the following courses satisfy the history of literature requirement:
   • ENGLISH 102 Chaucer
   • ENGLISH 106 Dante and Aristotle
   • ENGLISH 111B Medieval Romance
   • ENGLISH 115A Shakespeare and Modern Critical Developments
   • ENGLISH 115C Hamlet and the Critics
   • ENGLISH 163D Shakespeare: The Ethical Challenge
   • ENGLISH 184H Text Technologies: A History
   • ENGLISH 201 The Bible and Literature

2 This requirement may also be fulfilled with the following Thinking Matters or SLE courses:
   • ESF 1 Education as Self-Fashioning: The Active, Inquiring, Beautiful Life
   • THINK 7 Journeys
   • THINK 49 Stories Everywhere
   • SLE 91 Structured Liberal Education, SLE 92 Structured Liberal Education, and SLE 93 Structured Liberal Education.

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

1. Courses can only be counted once, i.e. can only satisfy one requirement.
2. Two of the elective courses may be taken on a credit/no credit basis at the discretion of the instructor.

Field of Study Electives (25 Units)

Because the Department of English recognizes that the needs and interests of CS+English students vary, it has approved two major programs of study: Literature and Literature with Creative Writing. 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.

I. Literature

This field of study is not declared in Axess. It does not appear on either the official transcript or the diploma. This program provides for the interests of students who wish to understand the range and historical development of British, American and Anglophone literatures and a variety of critical methods by which their texts can be interpreted. The major emphasizes the study of literary forms and genres and theories of textual analysis. In addition to the degree requirements required of all joint majors and listed above, students must complete at least 25 additional units of courses consisting of five additional approved elective courses, only one of which may be a creative writing course, chosen from among those offered by the Department of English. In place of one of these five elective courses, students may choose one upper-division course in a foreign literature read in the original language.

II. Literature with Creative Writing Emphasis

This subplan is printed on the transcript and diploma and is elected in Axess. This program is designed for students who want a sound basic knowledge of the English literary tradition as a whole and at the same time want to develop skills in writing poetry or prose. In addition to the degree requirements required of all joint majors and listed above, students must complete at least 25 additional units of approved courses, in either the prose or poetry concentration:

Prose Concentration –

| ENGLISH 90 | Fiction Writing | 5 |
| or ENGLISH 91 | Creative Nonfiction |
| ENGLISH 92 | Reading and Writing Poetry | 5 |
| ENGLISH 146 | Development of the Short Story: Continuity and Innovation | 5 |
| ENGLISH 190 | Intermediate Fiction Writing (or any 190 series or 191 series) | 5 |
| or ENGLISH 191 | Intermediate Creative Nonfiction |

One elective literature course 5

Total Units 25

Poetry Concentration –

| ENGLISH 92 | Reading and Writing Poetry | 5 |
| ENGLISH 90 | Fiction Writing | 5 |
| or ENGLISH 91 | Creative Nonfiction |
| ENGLISH 192 | Intermediate Poetry Writing (or any 192 series) | 5 |
| One literature course in poetry | 5 |
| One elective literature course | 5 |

Total Units 25
Integrative Experience (8 Units)  

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGLISH 198A</td>
<td>5</td>
</tr>
<tr>
<td>ENGLISH 198</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Units</strong></td>
<td><strong>8</strong></td>
</tr>
</tbody>
</table>

1. Students in the CS+English JMP must complete three quarters of ENGLISH 198A CS+English ePortfolio. In the first and second quarters of this course, students must enroll in one unit. In the third quarter, students must enroll in three units. In total, students must complete 5 units of ENGLISH 198A CS+English ePortfolio.

2. Students in the CS+English JMP are required to enroll for three units of ENGLISH 198 Individual Work with a faculty adviser in English as part of the integrative project. These units should be completed concurrently with the Computer Science capstone requirement.

Declaring a Joint Major Program

To declare the joint major, students must first declare each major through Axess, and then submit the Declaration or Change of Undergraduate Major, Minor, Honors, or Degree Program. (http://studentaffairs.stanford.edu/sites/default/files/Registrar/files/change_UG_program.pdf) The Major-Minor and Multiple Major Course Approval Form (http://studentaffairs.stanford.edu/sites/default/files/Registrar/files/MajMin_MultMaj.pdf) is required for graduation for students with a joint major.

Dropping a Joint Major Program

Information about dropping a joint major program is still being developed. This bulletin will be updated when that information is available. Student may consult the Student Services Center (http://studentaffairs.stanford.edu/studentservicescenter) with questions concerning dropping the joint major.

Transcript and Diploma

Students completing a joint major graduate with a B.A.S. degree. The two majors are identified on one diploma separated by a hyphen. There will be a notation indicating that the student has completed a "Joint Major". The two majors are identified on the transcript with a notation indicating that the student has completed a "Joint Major".

Minor in English or in Creative Writing

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

Minor in English Literature

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

Degree Requirements

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

Required Courses for the Minor  

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Historical courses</td>
<td></td>
</tr>
<tr>
<td>ENGLISH 100A</td>
<td>10</td>
</tr>
<tr>
<td>ENGLISH 100B</td>
<td></td>
</tr>
<tr>
<td>ENGLISH 100C</td>
<td></td>
</tr>
<tr>
<td>Methodology courses</td>
<td></td>
</tr>
<tr>
<td>ENGLISH 160</td>
<td>10</td>
</tr>
<tr>
<td>ENGLISH 161</td>
<td></td>
</tr>
<tr>
<td>Elective courses</td>
<td>15</td>
</tr>
<tr>
<td>Total Units</td>
<td>35</td>
</tr>
</tbody>
</table>

1. In 2014-15, the following courses count towards the Critical Methods requirement:
   - ENGLISH 115C Hamlet and the Critics
   - ENGLISH 162W Writing Intensive Seminar in English
   - ENGLISH 183F Introduction to Critical Theory

Minor in Creative Writing

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

Degree Requirements

In order to graduate with a minor in Creative Writing, students must complete the following program of six 5-unit courses for a total of 30 units. All courses must be taken for a letter grade. Courses taken abroad or at other institutions may not be counted towards the minor.

Required Courses for the Minor

Students must complete at least 30 units of approved courses, in either the prose or poetry concentration:

Prose concentration

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGLISH 90 or ENGLISH 91</td>
<td>5</td>
</tr>
<tr>
<td>ENGLISH 92</td>
<td>5</td>
</tr>
<tr>
<td>ENGLISH 146</td>
<td>5</td>
</tr>
<tr>
<td>Select two of the following intermediate or advanced prose classes:</td>
<td>10</td>
</tr>
<tr>
<td>any ENGLISH 190 series</td>
<td></td>
</tr>
<tr>
<td>any ENGLISH 191 series</td>
<td></td>
</tr>
<tr>
<td>ENGLISH 198L</td>
<td></td>
</tr>
</tbody>
</table>
One course in pre-1800 literature ¹

Total Units  30

¹ In 2014-15, pre-1800 courses include:
- ENGLISH 100A Literary History I
- ENGLISH 102 Chaucer
- ENGLISH 106E Dante and Aristotle
- ENGLISH 111B Medieval Romance
- ENGLISH 115A Shakespeare and Modern Critical Developments
- ENGLISH 115C Hamlet and the Critics
- ENGLISH 163D Shakespeare: The Ethical Challenge
- ENGLISH 184H Text Technologies: A History
- ENGLISH 201 The Bible and Literature

### Poetry concentration

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGLISH 90 Fiction Writing</td>
<td>5</td>
</tr>
<tr>
<td>ENGLISH 92 Reading and Writing Poetry</td>
<td>5</td>
</tr>
<tr>
<td>ENGLISH 160 Poetry and Poetics</td>
<td>5</td>
</tr>
</tbody>
</table>

Select two of the following intermediate or advanced poetry classes:

- ENGLISH 192 series
- ENGLISH 292 Advanced Poetry Writing

One course in pre-1800 literature ¹

Total Units  30

¹ In 2014-15, pre-1800 courses include:
- ENGLISH 100A Literary History I
- ENGLISH 102 Chaucer
- ENGLISH 106E Dante and Aristotle
- ENGLISH 111B Medieval Romance
- ENGLISH 115A Shakespeare and Modern Critical Developments
- ENGLISH 115C Hamlet and the Critics
- ENGLISH 163D Shakespeare: The Ethical Challenge
- ENGLISH 184H Text Technologies: A History
- ENGLISH 201 The Bible and Literature

### Master of Arts in English

University requirements for the M.A. are described in the "Graduate Degrees (http://exploredegrees.stanford.edu/archive/2014-15/graduatedegrees)" section of this bulletin.

### 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 graduate 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 general 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.

University requirements for the coterminal M.A. are described in the ‘Coterminal Bachelor's and Master's Degrees (http://exploredegrees.stanford.edu/archive/2014-15/cotermdegrees)” section of this bulletin. For University coterminal degree program rules and University application forms, see the Stanford Undergrad Coterm Guide (http://undergrad.stanford.edu/advising/student-guides/coterm).

### Degree Requirements

- M.A. candidates must complete with a 3.0 (B) grade point average (GPA) at least nine courses (a minimum of 45 units), at least two of which must be 300-level courses.
- Ordinarily, graduate students enroll in courses numbered 200 and above. They may take no more than two 100-level courses without the consent of the Director of Graduate Studies, and no more than two courses outside the department.
- The master's student may take no more than 10 units of directed reading and research (ENGLISH 398 Research Course).
- No creative writing courses may be used to fulfill the requirements.
- M.A. candidates must also demonstrate a reading knowledge of one foreign language, which may be fulfilled in any of the following ways:
  1. A reading examination given each quarter by the various language departments, except for Latin and Greek.
  2. For Latin and Greek, an examination given by one of the Department of English faculty.
  3. Passage with a grade of ‘B’ or higher of a course in literature numbered 100 or higher in a foreign language department at Stanford. As an alternative for Latin, French, Italian, German, and Spanish, passage of the following, respectively, with a grade of ‘B’ or higher:

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRENLANG 250 Reading French</td>
<td>4</td>
</tr>
<tr>
<td>GERLANG 250 Reading German</td>
<td>4</td>
</tr>
<tr>
<td>ITALLANG 250 Reading Italian</td>
<td>4</td>
</tr>
<tr>
<td>SPANLANG 250 Reading Spanish</td>
<td>3</td>
</tr>
</tbody>
</table>

### Required Courses

1. Two courses in literature before 1800 (5 units each)
2. Two courses in literature after 1800 (5 units each)

### Elective Courses

Five courses (5 units each) which should represent a mixture of survey and specialized courses chosen to guarantee familiarity with a majority of the works on the qualifying exam reading list for doctoral candidates. Candidates who can demonstrate unusually strong preparation in the history of English literature may undertake a 40 to 60 page master's thesis. Each student is responsible for finding an adviser, who must approve the proposed topic before the end of Autumn Quarter prior to anticipated graduation. Candidates register for up to 10 units of ENGLISH 399 Thesis with the faculty member who supervises the thesis work. The thesis is read and graded by the adviser and one other member of the English faculty.

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

Students interested in becoming middle school and high school teachers of English may apply for admission to the coterminal teaching program (CTP) of the Stanford Teacher Education Program (STEP) in the School of Education.

CTP students complete a special curriculum in English language, composition, and literature that combines a full English major with supplemental course work in subjects commonly taught in California public schools and a core program of foundational courses in educational theory and practice. They are then admitted to STEP for a fifth year of pedagogical study and practice teaching. Students who complete the curriculum requirements are able to enter STEP without the necessity of taking either the GRE or the usual subject matter assessment tests.

At the end of five years, CTP students receive a B.A. in English, an M.A. in Education, and a California Secondary Teaching Credential.

Students normally apply to the coterminal teaching program at the end of their sophomore year or at the beginning of their junior year. For complete program details and for information on how to apply, consult the Director of Undergraduate Studies in English or the CTP coordinator in the School of Education.

Doctor of Philosophy in English Admission

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

University Degree Requirements

University requirements for the Ph.D. are described in the "Graduate Degrees (http://stanford.edu/dept/registrar/bulletin/4901.htm) " section of this bulletin.

Department Degree Requirements

The following department degree requirements, which apply to students entering the program in Autumn Quarter 2013, deal with such matters as residence, dissertation, and examinations, and are in addition to the University's basic requirements for the doctorate. Students should also consult the most recent edition of the English Ph.D. Handbook.

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. 5 of these 70 units may be fulfilled with ENGLISH 398 Research Course or ENGLISH 398R Revision and Development of a Paper. ENGLISH 396L Pedagogy Seminar I, 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.

One pedagogical seminar and four quarters of supervised teaching constitute the teaching requirement for the Ph.D. Typically a student teaches three times as a teaching assistant in a literature course. For the fourth course, students have the option of applying to design and teach ENGLISH 162W. Writing Intensive Seminar in English (WISE) for undergraduate English majors or teaching a fourth quarter as a T.A..

- 1st year: One quarter as T.A. (leading 1-2 discussion sections of undergraduate literature)
- 2nd year: One quarter as T.A. (leading 1-2 discussion sections of undergraduate literature)
- 4th/5th years: Two quarters of teaching, including the possibility of TA'ing or teaching an undergraduate tutorial.

I. English and American Literature

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

1. Required Courses:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGLISH 396</td>
<td>Introduction to Graduate Study for Ph.D.</td>
<td>5</td>
</tr>
<tr>
<td>ENGLISH 396L</td>
<td>Pedagogy Seminar I</td>
<td>2</td>
</tr>
</tbody>
</table>

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

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

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

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

6. 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.

7. 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.

8. 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
The requirements are as follows:

1. 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.

2. Required Courses:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGLISH 396</td>
<td>Introduction to Graduate Study for Ph.D. Students</td>
<td>5</td>
</tr>
<tr>
<td>ENGLISH 396L</td>
<td>Pedagogy Seminar I</td>
<td>2</td>
</tr>
</tbody>
</table>

3. 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.

4. 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.

5. 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.

6. An oral qualifying examination: see item 8 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.

7. University Oral Examination—A University oral examination covering the field of concentration (as defined by the student and the student's adviser). Students take 10 units of an Orals Preparation workshop led by the Director of Graduate Studies in Spring quarter of the second year. The oral examination, based on a reading list established by the candidate in consultation with his or her adviser, is taken no later than the Autumn Quarter of the third year of graduate study.

8. Dissertation—As early as possible during graduate study, a Ph.D. candidate is expected to find a topic requiring extensive original research and to seek out a member of the department as his or her adviser. The adviser works with the student to select a committee to supervise the dissertation. Candidates should take this crucial step as early in their graduate careers as possible. The committee may well advise extra preparation within or outside the department, and time should be allowed for such work. After the dissertation topic has been approved, the candidate should file a formal reading committee form as prescribed by the University. Once a first chapter has been drafted, the student meets with the full reading committee for a one hour colloquium. 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.

9. Closing Colloquium—Prior to the submission of the dissertation the student and the dissertation committee holds a closing colloquium designed to look forward toward the next steps; identify the major accomplishments of the dissertation and the major questions/issues/problems that remain; consider possibilities for revision, book or article publication, etc. and to provide some intellectual closure to the dissertation.

II. English and Comparative Literature

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

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

The requirements are as follows:

1. 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.

2. Required Courses:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGLISH 396</td>
<td>Introduction to Graduate Study for Ph.D. Students</td>
<td>5</td>
</tr>
<tr>
<td>ENGLISH 396L</td>
<td>Pedagogy Seminar I</td>
<td>2</td>
</tr>
</tbody>
</table>

3. 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.

4. 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.

5. 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.

6. An oral qualifying examination: see item 8 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.

7. University Oral Examination—A University oral examination covering the field of concentration (as defined by the student and the student's adviser). Students take 10 units of an Orals Preparation workshop led by the Director of Graduate Studies in Spring quarter of the second year. The oral examination, based on a reading list established by the candidate in consultation with his or her adviser, is taken no later than the Autumn Quarter of the third year of graduate study.

8. Dissertation—As early as possible during graduate study, a Ph.D. candidate is expected to find a topic requiring extensive original research and to seek out a member of the department as his or her adviser. The adviser works with the student to select a committee to supervise the dissertation. Candidates should take this crucial step as early in their graduate careers as possible. The committee may well advise extra preparation within or outside the department, and time should be allowed for such work. After the dissertation topic has been approved, the candidate should file a formal reading committee form as prescribed by the University. Once a first chapter has been drafted, the student meets with the full reading committee for a one hour colloquium. 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.

9. Closing Colloquium—Prior to the submission of the dissertation the student and the dissertation committee holds a closing colloquium designed to look forward toward the next steps; identify the major accomplishments of the dissertation and the major questions/issues/problems that remain; consider possibilities for revision, book or article publication, etc. and to provide some intellectual closure to the dissertation.

Language Requirements

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

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

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

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

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

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

3. Passage with a grade of 'B' or higher of a course in literature numbered 100 or higher in a foreign language department at Stanford. As an alternative for Latin, French, Italian, German, and Spanish, passage of the following, respectively, with a grade of 'B' or higher:

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRENLANG 250</td>
<td>4</td>
</tr>
<tr>
<td>FRENLANG 250S</td>
<td>2-4</td>
</tr>
<tr>
<td>GERLANG 250</td>
<td>4</td>
</tr>
<tr>
<td>ITALLANG 250</td>
<td>4</td>
</tr>
<tr>
<td>SPANLANG 250</td>
<td>3</td>
</tr>
</tbody>
</table>

Emeriti: (Professors) George H. Brown, W. B. Carnochan, W. S. DiPiero, John Felstiner, Albert J. Gelpi, Barbara C. Gelpi, Shirley Heath, John L'Heureux, Herbert Lindenberger, Andrea A. Lunsford, Thomas C. Moser, Nancy H. Packer, Marjorie G. Perloff, Robert M. Pohlemus, Arnold Rampersad, David R. Riggs, Lawrence V. Ryan, Wilfred H. Stone, Elizabeth C. Traugott; (Associate Professor) Sandra Drake; (Professor, Teaching) Larry Friedlander; (Senior Lecturer) Helen B. Brooks; (Lecturer) David MacDonald

Chair: Gavin Jones

Director of Creative Writing Program: Eavan Boland

Professors: John B. Bender (English, Comparative Literature, on leave spring), Eavan Boland, Terry Castle (on leave spring), Margaret Cohen (English, Comparative Literature), Michele Elam, Kenneth W. Fields, Shelley Fisher Fishkin, Denise Gigante, Roland Greene (English, Comparative Literature), Gavin Jones, Mark McGurl (on leave), Franco Moretti (English, Comparative Literature), Sianne Ngai (on leave), Stephen Orgel, Patricia A. Parker (English, Comparative Literature), Peggy Phelan (English, Drama, on leave), Nancy Ruttenburg (on leave), Ramón Saldívar (English, Comparative Literature), Elizabeth Tallent, Elaine Treharne, Blakey Vermeule, Tobias Wolff

Associate Professors: Blair Hoxby, Nicholas Jenkins (on leave), Adam Johnson, Paula Moya, Alex Wooll

Assistant Professors: Mark Algee-Hewitt, Claire Jarvis, Michelle Karnes, Ivan Lupi#, Saikat Majumdar, G. Vaughn Rasberry

Senior Lecturer: Judith Richardson

Courtesy Professors: Joshua Landy, David Palumbo-Liu, Kathryn Starkey, Bryan Wolf

Lecturers: Molly Antopol-Johnson, Jasper Bernes, Kai Carlson-Wee, Harriet Clark, Keith Ekiss, John Evans, Sarah Frisch, Kimberly Grey, Maria Hummel, Scott Hutchins, Tom Kealey, Dana Kletter, Anthony Marra, Brittany Perham, Shannon Pufahl, Rebecca Richardson, Nina Schloesser, Solmaz Sharif, Austin Smith, Stephanie Soileau, Adena Spingarn, Alice Staveley, Shimon Tanaka, Elizabeth Tshele, Greg Wrenn

Consulting Professor: Valerie Miner

Visiting Professors: Louise Gluck, Joyce Carol Oates

Overseas Studies Courses in English

The Bing Overseas Studies Program (http://bosp.stanford.edu) manages Stanford study abroad programs for Stanford undergraduates. Students should consult their department or program's student services office for applicability of Overseas Studies courses to a major or minor program.

The Bing Overseas Studies course search site (https://undergrad.stanford.edu/programs/bosp/explore/search-courses) displays courses, locations, and quarters relevant to specific majors.

For course descriptions and additional offerings, see the listings in the Stanford Bulletin's ExploreCourses (http://explorecourses.stanford.edu) or Bing Overseas Studies (http://bosp.stanford.edu).

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>OSPB 43</td>
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</tr>
<tr>
<td>OSPF 45</td>
<td>5</td>
</tr>
<tr>
<td>OSPF 85</td>
<td>5</td>
</tr>
<tr>
<td>OSPF 90</td>
<td>5</td>
</tr>
</tbody>
</table>

Courses

ENGLISH 1. History and Theory of Novel Group. 1 Unit.

This reading group, organized by the Undergraduate Initiative of the Center for the Study of the Novel (CSN), is intended for undergraduates interested in the study of the novel. The group will meet four times in the Spring Quarter, to discuss works by major theorists of the novel, including Lukács, Watt, Bakhtin, Barthes, Foucault, Moretti, Sedgwick, and others. Discussions will be led by CSN's graduate coordinators, Elena Dancu (DLC) and Mark Taylor (English). All readings will be available on CourseWork.

Same as: DLC 1

ENGLISH 1D. Dickens Book Club. 1 Unit.

Through the academic year, we will read one Dickens novel, one number a week for 19 weeks, as the Victorians would have done as they read the serialized novel over the course of 19 months. The group gets together once a week for an hour and a half to discuss each number, to look carefully at the pattern that the author is weaving, to guess, as the Victorians would have done, what might be coming next, and to investigate the Victorian world Dickens presents. We look carefully at themes, characters, metaphorical patterns, and scenes that form Dickens' literary world, and spend increasing time evaluating the critique that Dickens levels at Victorian life. The weekly gatherings are casual; the discussion is lively and pointed.

ENGLISH 9CE. Creative Expression in Writing. 3 Units.

Primary focus on giving students a skill set to tap into their own creativity. Opportunities for students to explore their creative strengths, develop a vocabulary with which to discuss their own creativity, and experiment with the craft and adventure of their own writing. Students will come out of the course strengthened in their ability to identify and pursue their own creative interests.

ENGLISH 9CT. Special Topics in Creative Expression. 3 Units.

Focus on a particular topic or process of creative expression. Primary focus on giving students a skill set to tap into their own creativity. Opportunities for students to explore their creative strengths, develop a vocabulary with which to discuss their own creativity, and experiment with the craft and adventure of their own writing. Students will come out of the course strengthened in their ability to identify and pursue their own creative interests.
ENGLISH 18SC. The New Millennium Mix: Crossings of Race & Culture. 2 Units.
Recently, The New York Times and the National Geographic have hailed the "new face of America" as young, global, and hybrid. The NY Times gave this demographic a name: Generation E.A. (Ethnically Ambiguous). Our course examines the political and aesthetic implications of Generation E.A., and the hot new vogue for all things mixed. Galvanized by the 2000 census with its "mark one or more" (MOOM) racial option, dozens of organizations, websites, affinity and advocacy groups, modeling and casting agencies, television pilots, magazines, and journals—all focused on multi-racial/multi-cultural experiences—have emerged in the last few years. We will analyze representations of mixed race and multiculturalism in law, literature, history, art, performance, film, comedy, and popular culture. These cultural and legal events are changing the way we talk and think about race. Importantly, our seminar also broadens this discussion beyond race, exploring how crossings of the color-line so often intersect with other aspects of experience related to gender, religion, culture, or class. Field trips, films, communal lunches, and interactive assignments help us explore the current controversies over mixed-race identification and, more generally, the expressive and political possibilities for representing complex identities. Requirements include three two- to three-page analytical writing assignments, a presentation that can include an optional artistic or media component, and a final group-designed project. nIf you are a citizen of the 21st century, this class is for and about you. Sophomore College Course: Application required, due noon, April 7, 2015. Apply at http://soco.stanford.edu.

ENGLISH 17SI. Muggles, Mermaids, and Metaphors: Race in Harry Potter. 1-2 Unit.
How do divisions between wizards and Muggles or purebloods and Muggle-borns reflect race in our own society? How are books, films, and fan creations coloured by characters, and consumers, experiences of race? And how can understanding literature be relevant to social change? This course is designed to introduce students with no prior background in CSRE to race-critical approaches to literature and pop culture. Some familiarity with the Harry Potter series is preferred.

ENGLISH 18SI. From Canon to 'Fanon': Fan Fiction and the Democratization of Literature. 1-2 Unit.
Fan fiction has been called one of the great unsung popular literary movements of the past fifty years. Long in existence but increasingly mainstream, the genre has emerged onto the 21st-century literary landscape as a cultural force to be reckoned with. This course will treat fan fiction as a legitimate genre of literature worthy of academic attention and analysis. We will examine both text and context, considering tropes and style of 'fanfic' as well as cultural impact and influence. Key themes of the course include intertextuality, reader-response criticism, new literacies, and fanfic as a medium for narrative expansion and transgression.

ENGLISH 21. Introduction to American Literature. 3-5 Units.
(English majors and others taking 5 units, register for 121.) An exploration of the diverse political, racial, social, and aesthetic questions which inform works of American literature from the early national period to the late twentieth century.
Same as: AMSTUD 121, ENGLISH 121

ENGLISH 23. American Literature and Culture to 1855. 3-5 Units.
(English majors and others taking 5 units, register for ENGLISH 123 or AMSTUD 150.) A survey of early American writings, including sermons, poetry, captivity and slave narratives, essays, autobiography, and fiction, from the colonial era to the eve of the Civil War.
Same as: AMSTUD 150, ENGLISH 123

ENGLISH 43. Introduction to African American Literature. 3-5 Units.
(English majors and others taking 5 units, register for 143.) African American literature from its earliest manifestations in the spirituals, trickster tales, and slave narratives to recent developments such as black feminist theory, postmodern fiction, and hip hop lyricism. We will engage some of the defining debates and phenomena within African American cultural history, including the status of realist aesthetics in black writing; the contested role of literature in black political struggle; the question of diaspora; the problem of intra-racial racism; and the emergence of black internationalism. Attuned to the invariably hybrid nature of this tradition, we will also devote attention to the discourse of the Enlightenment, modernist aesthetics, and the role of Marxism in black political and literary history.
Same as: AFRICAAM 43, AMSTUD 143, ENGLISH 143

ENGLISH 43A. American Indian Mythology, Legend, and Lore. 3-5 Units.
(English majors and others taking 5 units, register for 143A.) Readings from American Indian literatures, old and new. Stories, songs, and rituals from the 19th century, including the Navajo Night Chant. Tricksters and trickster stories; war, healing, and hunting songs; Aztec songs from the 16th century. Readings from modern poets and novelists including N. Scott Momaday, Louise Erdrich, and Leslie Marmon Silko, and the classic autobiography, "Black Elk Speaks."
Same as: ENGLISH 143A, NATIVEAM 143A

ENGLISH 47N. Sports and Culture. 3 Units.
Stanford has the most successful student-athlete program in the country (maybe ever) and athletics are an enormously important aspect of Stanford's student culture. This course looks in depth at sports in American culture. Through film, essays, fiction, poetry and other media, we will explore an array of topics including representations of the athlete, violence, beauty, the mass media, ethics, college sports, race and gender.

ENGLISH 48N. The American Songbook and Love Poetry. 3 Units.
A study of performances (Billie Holiday, Frank Sinatra etc) of songs by classic American composers (Porter, Rogers and Hart, Cohen).

ENGLISH 51N. The Sisters: Poetry & Painting. 3 Units.
Poetry and painting have often been called the "sister arts." Why? Sometimes a poem or a painting stands out to us, asking that we stay with it, that we remember it, although we cannot exactly say why. Poems have a way of making pictures in the mind, and paintings turn "rhymes" amid the people, places, and things they portray. Each is a concentrated world, inviting an exhilarating closeness of response: why does this line come first? Why does the artist include that detail? Who knows but that as we write and talk about these poems and pictures we will be doing what John Keats said a painter does: that is, arriving at a "trembling delicate and snail-horn perception of Beauty." Each week explore the kinship between a different pair of painter and poet and also focuses on a particular problem or method of interpretation. Some of the artist/poet combinations we will consider: Shakespeare and Caravaggio; Jorie Graham and (the photographer) Henri Cartier-Bresson; Alexander Pope and Thomas Gainsborough; William Wordsworth and Caspar David Friedrich; Christina Rossetti and Mary Cassatt; Walt Whitman and Thomas Eakins; Thomas Hardy and Edward Hopper.

ENGLISH 65N. Contemporary Women Fiction Writers. 3 Units.
Preference to freshmen. Novels and story collections addressing childhood, coming of age, and maturity; love, sexuality, orientation; the experience of violence and the politics, domestic and global, of women's lives. Texts include Gordimer, Eisenberg, Latifolais, Munro, O'Brien, and others.
ENGLISH 79N. The Renaissance: Culture as Conflict. 3 Units.
Focus is on the Renaissance not as a cultural rebirth but as a scene of cultural conflict. Course materials are selected from Renaissance art, history, philosophy, politics, religion, and travel writing; authors include More, Luther, Erasmus, Machiavelli, Michelangelo, Montaigne, Shakespeare. Among the conflicts we will explore are: old (world)/new (world), wealth/poverty, individual/collectivity, manuscript/print, religion/secularism, Catholicism/Protestantism, monarchism/republicanism, femininity/masculinity, heterosexuality/homosexuality.

ENGLISH 81. Philosophy and Literature. 5 Units.
(Formerly CLASSGEN 81) Required gateway course for Philosophical and Literary Thought; crosslisted in departments sponsoring the Philosophy and Literature track: majors should register in their home department; non-majors may register in any sponsoring department. Introduction to major problems at the intersection of philosophy and literature. Issues may include authorship, selfhood, truth and fiction, the importance of literary form to philosophical works, and the ethical significance of literary works. Texts include philosophical analyses of literature, works of imaginative literature, and works of both philosophical and literary significance. Authors may include Plato, Montaigne, Nietzsche, Borges, Beckett, Barthes, Foucault, Nussbaum, Walton, Nehamas, Pavel, and Pippin. Taught in English. Same as: CLASSICS 42, COMPLIT 181, FRENCH 181, GERMAN 181, ITALIAN 181, PHIL 81, SLAVIC 181

ENGLISH 90. Fiction Writing. 5 Units.
The elements of fiction writing: narration, description, and dialogue. Students write complete stories and participate in story workshops. May be repeated for credit. Prerequisite: PWR 1 (waived in summer quarter).

ENGLISH 90V. Fiction Writing. 5 Units.
Online workshop course that explores the ways in which writers of fiction have used language to examine the world, to create compelling characters, and to move readers. We will begin by studying a selection of stories that demonstrate the many techniques writers use to create fictional worlds; we'll use these stories as models for writing exercises and short assignments, leading to a full story draft. We will study figurative language, character and setting development, and dramatic structure, among other elements of story craft. Then, each student will submit a full draft and receive feedback from the instructor and his/her classmates. This course is taught entirely online, but retains the feel of a traditional classroom. Optional synchronous elements such as discussion and virtual office hours provide the student direct interaction with both the instructor and his/her classmates. Feedback on written work is frequent; both offered to and given by the student is essential to the course and creates class rapport.

ENGLISH 91. Creative Nonfiction. 5 Units.
(Formerly 94A.) Historical and contemporary as a broad genre including travel and nature writing, memoir, biography, journalism, and the personal essay. Students use creative means to express factual content.

ENGLISH 92. Reading and Writing Poetry. 5 Units.
Prerequisite: PWR 1. Issues of poetic craft. How elements of form, music, structure, and content work together to create meaning and experience in a poem. May be repeated for credit.

ENGLISH 94. Creative Writing Across Genres. 5 Units.
For minors in creative writing. The forms and conventions of the contemporary short story and poem. How form, technique, and content combine to make stories and poems organic. Prerequisite: 90, 91, or 92.

ENGLISH 100A. Literary History I. 5 Units.
First in a three quarter sequence. Team-taught, and ranging in subject matter across almost a millennium from the age of parchment to the age of Facebook, this required sequence of classes is the department's account of the major historical arc traced so far by literature in English. It maps changes and innovations as well as continuities, ideas, and aesthetic forms, providing a grid of knowledge and contexts for other, more specialized classes.

ENGLISH 100B. Literary History II. 5 Units.
Second in a three quarter sequence. Team-taught, and ranging in subject matter across almost a millennium from the age of parchment to the age of Facebook, this required sequence of classes is the department's account of the major historical arc traced so far by literature in English. It maps changes and innovations as well as continuities, ideas as well as aesthetic forms, providing a grid of knowledge and contexts for other, more specialized classes.

ENGLISH 100C. Literary History III. 5 Units.
Third in a three quarter sequence. Team-taught, and ranging in subject matter across almost a millennium from the age of parchment to the age of Facebook, this required sequence of classes is the department's account of the major historical arc traced so far by literature in English. It maps changes and innovations as well as continuities, ideas as well as aesthetic forms, providing a grid of knowledge and contexts for other, more specialized classes.

ENGLISH 102. Chaucer. 5 Units.
An introduction to Chaucer's writings, including The Canterbury Tales, The Book of the Duchess, and The Parliament of Fowls. Readings in Middle English. No prior knowledge of Middle English or medieval literature is expected.

ENGLISH 106E. Dante and Aristotle. 5 Units.
Focuses on Dante and Aristotle's writings across the cosmos, love, and the good. Readings include Dante's Commedia, Aristotle's Nicomachean Ethics and De caelo, Aquinas's Summa theologicae, and Richard of St. Victor's Benjamin Minor. All readings will be in English. Same as: PHIL 193D

ENGLISH 111B. Medieval Romance. 5 Units.
Romance emerges as a distinct genre in the Middle Ages, defined not just by love stories but by quests and battles and otherworldly creatures. Study of its origins and development, focusing on Middle English texts. About half of the class will be devoted to Chaucer, including some of the "Canterbury Tales" and "Troilus and Criseyde". Readings include some Arthurian literature: "Sir Gawain and the Green Knight", as well as popular romances such as "Sir Orfeo" and "Floris and Blanchefleur". No knowledge of Middle English or medieval literature is expected.

ENGLISH 113L. Latin 500-1600 CE. 5 Units.
The aim of the course is to familiarize students with medieval Latin and neo-Latin through a reading of various short texts drawn from philosophical, religious, political, historical, and literary works. Students will devote most of their efforts to preparing translations for class. We shall also discuss some peculiarities of post-classical Latin grammar. Prerequisite: CLASSLAT 1, 2 & 3, or equivalent. Same as: CLASSICS 6L, PHIL 113L, PHIL 213L, RELIGST 173X

ENGLISH 115A. Shakespeare and Modern Critical Developments. 5 Units.
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.

ENGLISH 115C. Hamlet and the Critics. 5 Units.
Focus is on Shakespeare's Hamletas a site of rich critical controversy from the eighteenth century to the present. Aim is to read, discuss, and evaluate different approaches to the play, from biographical, theatrical, and psychological to formalist, materialist, feminist, new historicist, and, most recently, quantitative. The ambition is to see whether there can be great literature without (a) great (deal of) criticism. The challenge is to understand the theory of literature through the study of its criticism. Same as: TAPS 151C
ENGLISH 118. Literature and the Brain. 5 Units.
Recent developments in neuroscience and experimental psychology have transformed the way we think about the operations of the brain. What can we learn from this about the nature and function of literary texts? Can innovative ways of speaking affect ways of thinking? Do creative metaphors draw on embodied cognition? Can fictions strengthen our “theory of mind” capabilities? What role does mental imagery play in the appreciation of descriptions? Does (weak) modularity help explain the mechanism and purpose of self-reflexivity? Can the distinctions among types of memory shed light on what narrative works have to offer?.

Same as: ENGLISH 218, FRENCH 118, FRENCH 318, PSYCH 118F

ENGLISH 121. Introduction to American Literature. 3-5 Units.
(English majors and others taking 5 units, register for 121.) An exploration of the diverse political, racial, social, and aesthetic questions which inform works of American literature from the early national period to the late twentieth century.

Same as: AMSTUD 121, ENGLISH 21

ENGLISH 122A. Austen and Woolf. 5 Units.
Reading of three novels by Jane Austen; arguably the most influential and gifted of British female novelists; and three novels by Virginia Woolf, whose debt to Austen was immense. Topics include the relationship between women writers and the evolution of the English novel; the extraordinary predominance of the marriage plot in Austen's fiction (and the various transformations Woolf works on it); each novelist's relationship to the cultural and social milieu in which she wrote.

ENGLISH 123. American Literature and Culture to 1850. 3-5 Units.
(English majors and others taking 5 units, register for ENGLISH 123 or AMSTUD 150). A survey of early American writings, including sermons, poetry, captivity and slave narratives, essays, autobiography, and fiction, from the colonial era to the eve of the Civil War.

Same as: AMSTUD 150, ENGLISH 23

ENGLISH 124. The American West. 5 Units.
The American West is characterized by frontier mythology, vast distances, marked aridity, and unique political and economic characteristics. This course integrates several disciplinary perspectives into a comprehensive examination of Western North America: its history, physical geography, climate, literature, art, film, institutions, politics, demography, economy, and continuing policy challenges. Students examine themes fundamental to understanding the region: time, space, water, peoples, and boom and bust cycles.

Same as: AMSTUD 124A, ARTHIST 152, HISTORY 151, POLISCI 124A

ENGLISH 125B. Make It New: Literature of the Jazz Age. 3-5 Units.
Introduction to modernism through a survey of its major writers and the world in which they wrote. We will look at poets like T.S. Eliot and Gertrude Stein who changed the language, prose-writers like James Joyce and Ernest Hemingway who changed the story, painters like Pablo Picasso and Henri Matisse who changed the view, and populists like Louis Armstrong and Charlie Chaplin who changed the scene. Along the way we will think about the basic questions of modernism: Who was involved? How did they interact? And perhaps most importantly, what features make their work modernist? With brief but lively introductions to this world, students will gain entry into academic habits of mind through authors and artists they already love.

ENGLISH 126D. Victorian Sex. 5 Units.
How can we make sense of a culture of extraordinary sexual repression that nevertheless seemed fully preoccupied with sex? Examination of the depictions of sex in Victorian literary and cultural texts. Authors include: Collins, Braddon, the Brownings, Swinburne, Stoker and Wilde.

Same as: FEMGEN 126D

ENGLISH 129. The Grotesque: Studies in the Bizarre and Unnatural. 5 Units.
Investigation of the history of the grotesque in literature, art and film from the eighteenth century until today. What kinds of messages or ideas can be better conveyed by the grotesque than by the beautiful? What techniques and tactics have been developed by authors seeking to shock or surprise us? And why are we, as an audience, attracted to representations of objects or events which seem designed to repel us? Together, we will study renditions of the Grotesque in literature (Grimm's Fairy Tales, Poe's short stories, and Hoffman's The Sandman), film (Murnau's Nosferatu) and theoretical writing (Freud and Nietzsche).

ENGLISH 134A. American Indian Mythology, Legend, and Lore. 3-5 Units.
(English majors and others taking 5 units, register for 143A.) Readings from American Indian literatures, old and new. Stories, songs, and rituals from the 19th century, including the Navajo Night Chant. Tricksters and trickster stories; war, healing, and hunting songs; Aztec songs from the 16th century. Texts include: N. Scott Momaday, Louise Erdrich, and Leslie Marmon Silko, and the classic autobiography, "Black Elk Speaks."

Same as: ENGLISH 43A, NATIVEAM 143A

ENGLISH 144A. Writing and Fighting: Literature of the First World War One Hundred Years On. 5 Units.
2014 marks the hundredth anniversary of the Great War, the ‘war to end all wars’ and the war that infamously was meant to be over in four months and dragged on for four blood-soaked years. This course will introduce students to the wide literary production, especially the poetic and novelist output, borne by the experience of war to demonstrate the intimate relationship between political, cultural and aesthetic crises of the 1914-1918 period. Wide access to newly available online text and film archives will be central to our examinations.

ENGLISH 146. Development of the Short Story: Continuity and Innovation. 5 Units.
Exploration of the short story form's ongoing evolution as diverse writers address love, death, desire. Maupassant, D.H. Lawrence, Woolf, Flannery O'Connor, Hurston, and others. Required for Creative Writing emphasis. All majors welcome.

ENGLISH 146C. Hemingway, Hurston, Faulkner, and Fitzgerald. 5 Units.
While Hemingway and Fitzgerald were flirting with the expatriate avant-garde in Europe, Hurston and Faulkner were performing anthropological field-work in the local cultures of the American South. Focus on the tremendous diversity of concerns and styles of four writers who marked America's coming-of-age as a literary nation with their multifarious experiments in representing the regional and the global, the racial and the cosmopolitan, the macho and the feminist, the decadent and the impoverished.

Same as: AMSTUD 146C

ENGLISH 150. Poetry and the Internet. 5 Units.
How has contemporary poetry been transformed by the Internet and other new media. How have poets responded to the new media forms, from Facebook to Twitter, that now absorb the attention of so many people? How have poets utilized the torrents of information accessible to them with a few keystrokes? Focus will mostly be on poetry written after 2000; secondary readings will draw from literary criticism, media theory, and sociology.

ENGLISH 150D. Women Poets. 5 Units.
The development of women's poetry from the 17th to the 20th century. How these poets challenge and enhance the canon, amending and expanding ideas of tone, voice and craft, while revising societal expectations of the poet's identity. Poets include Katherine Philips, Letitia Barbauld, Elizabeth Barrett Browning, Charlotte Mew, Sylvia Plath, and Adrienne Rich.
Same as: FEMGEN 150D

ENGLISH 151F. Angelheaded Hipsters: Beat Writers of San Francisco and New York. 5 Units.
Reading of central writers of the Beat movement (Ginsberg, Kerouac, di Prima, Snyder, Whalen) as well as some related writers (Creely, Gunn, Levertov). Issues explored include NY and SF; Buddhism and leftist politics, poetry and jazz. Some exposure to reading poems to jazz accompaniment. Examination of some of the writers and performers growing out of the Beats: Bob Dylan, rock music, especially from San Francisco, and jazz.

ENGLISH 152C. The JFK Era and American Literature. 5 Units.
Few U.S. presidents have exerted so great a fascination on the national and global post-World War II imagination as John F. Kennedy. As the 2013's semi-centennial anniversary of Kennedy's assassination attests, the production of films, television and multimedia programs, biographies, conspiracy theories, academic studies, and literary texts about the iconic JFK and his fabled, thousand-day presidency continues unabated. In this course, we will explore the attention Kennedy has drawn from writers and filmmakers like Norman Mailer, Lorraine Hansberry, Don DeLillo, Oliver Stone, Mario Vargas Llosa, and Stephen King.
Same as: AMSTUD 152C

ENGLISH 152G. Harlem Renaissance. 5 Units.
Examination of the explosion of African American artistic expression during 1920s and 30s New York known as the Harlem Renaissance. Amiri Baraka once referred to the Renaissance as a kind of "vicious Modernism," as a "BangClash", that impacted and was impacted by political, cultural and aesthetic changes not only in the U.S. but Europe, the Caribbean and Latin America. Focus on the literature, graphic arts, and the music of the era in this global context.
Same as: AFRICAAM 152G, AMSTUD 152G

ENGLISH 152K. Mixed-Race Politics and Culture. 5 Units.
Today, almost one-third of Americans identify with a racial/ethnic minority group, and more than 9 million Americans identify with multiple races. What are the implications of such diversity for American politics and culture? This course approaches issues of race from an interdisciplinary perspective, employing research in the social sciences and humanities to assess how race shapes perceptions of identity as well as political behavior in 21st-century U.S. Issues surrounding the role of multiculturalism, immigration, acculturation, racial representation, and racial prejudice in American society. Topics include the political and social formation of race; racial representation in the media, arts, and popular culture; the rise and decline of the "one-drop rule" and its effect on political and cultural attachments; the politicization of census categories and the rise of the multiracial movement.
Same as: AFRICAAM 226, AMSTUD 152K, CSRE 152K

ENGLISH 153A. James Joyce. 5 Units.
A close reading of Joyce's works, including Dubliners, A Portrait of the Artist as a Young Man, Ulysses, and Finnegans Wake. We will also read Stephen Hero, the abandoned draft of A Portrait, Giacomo Joyce, several of Joyce's speeches, letters and poems, and the play Exiles. We'll devote some attention to his biographies, and also watch clippings from the two film versions of Ulysses: Joseph Strick's Ulysses(1967) and Sean Walsh's Bloom (2004). We will read some of the classics of Joyce criticism (Wilson, Levin, Luaces), as well as later, more contemporary approaches (Jameson, Moretti, Duffy, Gibson, Wicke, Latham, Rubenstein, Walkowitz). 

ENGLISH 153D. Cybernetics; or Control and Communication in the Postwar Novel. 5 Units.
The title of this course plays on Norbert Wiener's highly influential 1948 book, Cybernetics; or Control and Communication in the Animal and the Machine. Though hardly remembered today, the field that it inaugurated, cybernetics, enjoyed a non-specialist following that was nearly unprecedented in the history of science, influencing philosophy, social science, and literature and the arts in particular. This course will track the influence of key cybernetic concepts entropy, information, feedback, control upon four US novels published after 1960.

ENGLISH 154J. Prep Schools, Frat Houses, and Hogwarts: The Campus in 20th & 21st Century Literature. 3-5 Units.
This course examines the representation of campus life across a variety of media and genres: from Willa Cather's The Professor's House (1925) to Todd Phillips'Old School (2003) to Vampire Weekend's iambus (2008) and beyond. By studying the evolution of the campus over the twentieth and twenty-first centuries, we will explore how artists dealt with the school as an increasingly unavoidable part of modern experience. Why do artists rebel so vehemently against the school system? Why do schools like teaching novels that are all about how terrible schools are? What can and can't we learn in class?

ENGLISH 157E. Murder: A Course on Narrative Representation. 3-5 Units.
While murder often kicks off light, popular fictions like Sherlock or Poirot, it is also often central to more philosophical representations of the darkest, most antisocial extremes of the human psyche. In this course, we consider this intriguing range of murder's: narrative function and meaning. We study how representational strategies and genre conventions inform audience expectations and responses; analyze how plot and style interact; and discuss the slippery lines between nonfiction, true crime, and fiction. By the end of the course, students should have a working understanding of key concepts from narratology, genre studies, and reader response criticism.

ENGLISH 157G. Gaming and Literature: Exploring Connections between Interactive Media and Literary Analysis. 5 Units.
Whether struggling as dragon born or raiding ancient tombs, character and story in video games are crucial to an immersive experience. Whether by design or imagination, we vest ourselves in the challenges and puzzles in stories of alien attack, myth and magic, and constructed worlds. Literature and gaming are converging, transforming pixels into rich environments where gamers spend months or years. This course connects characteristics of games and select literary works, guiding analyses of story-driven, active game systems. Students explore story development and critical processes for the synthesis of various game types, and explore social issues connecting games and society.

ENGLISH 160. Poetry and Poetics. 5 Units.
Introduction to the reading of poetry, with emphasis on how the sense of poems is shaped through diction, imagery, and technical elements of verse.

ENGLISH 161. Narrative and Narrative Theory. 5 Units.
An introduction to stories and storytelling—that is, to narrative. What is narrative? When is narrative fictional and when non-fictional? How is it done, word by word, sentence by sentence? Must it be in prose? Can it be in pictures? How has storytelling changed over time? Focus on various forms, genres, structures, and characteristics of narrative.
ENGLISH 162W. Writing Intensive Seminar in English. 5 Units.
Small literature-based, writing-intensive seminars taught by advanced graduate students in the English Ph.D. program. The goal will be to produce a high-quality final research paper. Courses will be oriented around a single text or a small group of texts in conversation with a larger spectrum of scholarship and knowledge in literary criticism and theory, film, painting, or material culture. The small format will allow undergraduates to receive detailed commentary and one-on-one feedback on their writing. Same as: WISE

ENGLISH 163D. Shakespeare: The Ethical Challenge. 5 Units.
Was the eighteenth century right in proclaiming Shakespeare to be the greatest moral philosopher? What are the ethical challenges Shakespeare’s major plays still pose for us? Can we divorce ethical decisions from the contingencies of experience? We will ask a series of normative ethical questions (to do with pleasure, power, old age, self-sacrifice, and truth telling) and attempt to answer them in relation to the dramatic situation of Shakespeare’s characters on the one hand and our own cultural situation on the other. The ethical challenge of Shakespearean drama will be set against selected readings in ethical theory. Same as: TAPS 163D

ENGLISH 164. Senior Seminar. 5 Units.
Small-class format focused on the close reading of literary texts and analysis of literary criticism. This class answers the questions: How do literary critics do what they do? What styles and gambits make criticism vibrant and powerful? Goal is to examine how one goes about writing a lucid, intelligent, and convincing piece of literary criticism based on original research.

ENGLISH 164C. Senior Capstone Seminar. 5 Units.
Do you want to reflect critically on your time in the English Major? Do you want to design your own Senior Seminar project? This course is writing intensive, and involves the proposal, cultivation, and production of a 15-page student-designed research paper that consolidates the arc of a compelling literary critical interest. Substitutes for the Senior Seminar. Open to all English seniors who wish to write a long critical essay (we cannot at this time accept creative writing capstones).

ENGLISH 168. Imagining the Oceans. 5 Units.
How has Western culture constructed the world’s oceans since the beginning of global ocean exploration? How have imaginative visions of the ocean been shaped by marine science, technology, exploration, commerce and leisure? Authors read might include Cook, Equiano, and Steinbeck; Defoe, Verne, Stevenson, Conrad, Woolf and Hemingway; Coleridge, Baudelaire, Moore, Bishop and Walcott. Films by Painleve; and Bigelow. Seminar co-ordinated with a spring 2015 Cantor Arts Center public exhibition of art to Cantor; other possible field trips include Hopkins Marine Station and SF Maritime Historical Park. Same as: COMPLIT 168, FRENCH 168

ENGLISH 172C. Easy Riders and Migrant Laborers: American Mobility in Literature and Film. 3-5 Units.
The open road is a quintessential American image. This seminar explores the stories of open space, social mobility, and renewed possibilities that pervade American literature, film, and culture. What accounts for the pull of the open road? What roles have these stories played in American identity? We will pursue and complicate these ideas, examining how differences of class, race, gender, and national origin inflect them. The focus will be the twentieth century, a period that witnessed the rise of U.S. global power, mass immigration, and the freeway. Authors/directors include Jack Kerouac, Dennis Hopper, Tommaccutx; Rivera, Bharati Mukherjee, Ridley Scott, and Simon Ortiz.

ENGLISH 172D. Introduction to Comparative Studies in Race and Ethnicity. 5 Units.
How different disciplines approach topics and issues central to the study of ethnic and race relations in the U.S. and elsewhere. Lectures by senior faculty affiliated with CSRE. Discussions led by CSRE teaching fellows. Includes an optional Haas Center for Public Service certified Community Engaged Learning section. Same as: CSRE 196C, PSYCH 155, SOC 146, TAPS 165

ENGLISH 172E. The Literature of the Americas. 5 Units.
A wide-ranging overview of the literatures of the Americas in comparative perspective, emphasizing continuities and crises that are common to North American, Central American, and South American literatures as well as the distinctive national and cultural elements of a diverse array of primary works. Topics include the definitions of such concepts as empire and colonialism, the encounters between worldviews of European and indigenous peoples, the emergence of creole and racially mixed populations, slavery, the New World voice, myths of America as paradise or utopia, the coming of modernism, twentieth-century avant-gardes, and distinctive modern episodes—the Harlem Renaissance, the Beats, magic realism, Noigmandres—in unaccustomed conversation with each other. Same as: AMSTUD 142, COMPLIT 142, CSRE 142

ENGLISH 175C. Literature and Culture of the American Landscape. 5 Units.
This course examines a wide range of American literary engagements with nature: as a determinant of national character and destiny; as a source of spiritual, sexual, and moral revitalization; as a battleground for the survival of races and ethnicities; as a molding mechanism of citizenship and gender; as the basis of a national art and culture; and as a resource for exploitation or preservation.

ENGLISH 182J. "When We Dead Awaken": Breakthroughs in Conceptions of the Gendered Self in Literature and the Arts. 4-5 Units.
Remarkable breakthroughs in conceptions of the gendered self are everywhere evident in literature and the arts, beginning primarily with the Early Modern world and continuing into today. Many of these works inhere in innovations in literary and artistic forms in order to capture and even evoke the strong cognitive, or psychological, dimension of such iquest;awakeningsiquest;: The reader, or viewer, is often challenged to adapt her or his mind to new forms of thought, such as John Donnequest;s seventeen century creation of the Dramatic Monologue, a form popular with modern writers, which requires the readerquest;s cognitive iquest;presenceiquest; in order to fill out the dramatic scene. In so doing, the reader often supplies the presence of the female voice and thereby enters into her self-consciousness and inner thoughts. Adrienne Rich, for example, specifically iquest;rewritesiquest; one of Donnequest;s major poems from the female perspective. This can be, in Richquest;s words, an iquest;awakeningiquest; for the active reader, as he or she assumes that often-unsung female perspective. The course will also explore male conceptions of the self and how such conceptions are often grounded in cultural attitudes imposed on male subjects, which can contribute to gender-bias toward women, a subject often neglected in exploring gendered attitudes, but which is now gaining more study, for example, in Shakespearequest;s iquest;Othelloiquest;: Readings from recent developments in the neurosciences and cognitive studies will be included in our study of artistic forms and how such forms can activate particular mindsets. Writers and artists will include Shakespeare, Michelangelo, John Donne, Virginia Woolf, Adrienne Rich, Gertrude Stein, Picasso, June Wayne, and Edward Albee; etc. 1960quest;s iquest;play, iquest;Whoquest;s Afraid of Virginia Woolf?iquest;
Same as: FEMGEN 112, FEMGEN 212
ENGLISH 183F. Introduction to Critical Theory. 5 Units.
An introduction to critical theory, beginning with some of the defining moments of its history in the 20th century, to current developments in the field in the context of the contemporary global skepticism of humanistic critique, both in its institutional capacity and within the larger public sphere. Texts by Louis Althusser, Michel Foucault, Helene Cixous, Michael Hardt and Antonio Negri, Edward Said, David Lodge and others.

ENGLISH 184. The Novel, the Global South. 5 Units.
Literary inventiveness and social significance of novelistic forms from the Great Depression to the present. Same as: COMPLIT 123

ENGLISH 184C. Data and Knowledge in the Humanities. 5 Units.
How different disciplines understand and use data, and how skills such as interpretation and critical thought work with data to create knowledge. How the introduction of mathematics reshaped disciplines like cosmology and sociology in the past and how, in the present, the humanities are facing the same challenges with the emergence of fields such as spatial history and the digital humanities. In addition to readings and class discussion, this course will also feature guest lectures from scholars from different disciplines, including the natural and social sciences, who will discuss how their fields create knowledge from data.

ENGLISH 184H. Text Technologies: A History. 5 Units.
Beginning with cave painting, carving, cuneiform, hieroglyph, and other early textual innovations, survey of the history of writing, image, sound, and byte, all text technologies employed to create, communicate and commemorate. Focus on the recording of language, remembrance and ideas explicating significant themes seen throughout history; these include censorship, propaganda, authenticity, apocalypticism, technophobia, reader response, democratization and authority. The production, transmission and reception of tablet technology, the scroll, the manuscript codex and handmade book, the machine-made book, newspapers and ephemera; and investigate the emergence of the phonograph and photograph, film, radio, television and digital multimedia. The impact of these various text technologies on their users, and try to draw out similarities and differences in our cultural and intellectual responses to evolving technologies. STS majors must have senior status to enroll in this senior capstone course. Same as: STS 200D

ENGLISH 186. Tales of Three Cities: New York, Chicago, Los Angeles. 5 Units.
How urban form and experience shape literary texts and how literary texts participate in the creation of place, through the literature of three American cities as they ascended to cultural and iconographical prominence: New York in the early to mid 19th century; Chicago in the late 19th and early 20th centuries; and Los Angeles in the mid to late 20th century. Same as: AMSTUD 186

ENGLISH 189A. Dead White Men on Trial: Feminism and the Novel. 3-5 Units.
The determination of gender is a form of reading: reading bodies, reading gestures, reading histories. In the spirit of that feminist insight, this course will offer an introduction to feminism through fiction and criticism that thematizes reading in its diverse forms. Students will explore the relationship between interpretation and experience, identity and performance, from both the social feminist angle and the literary-critical angle. We will acquaint ourselves with foundational feminist novels, from *Jane Eyre* to *To the Lighthouse* to *Their Eyes Were Watching God*, and pair them with critical theory that addresses feminism in conversation with race, class, ability, and sexual orientation. Students will be encouraged to consider contemporary applications of the historical thought, and will have the option of writing a final paper that analyzes a contemporary text of their choice. The class will also require short writing assignments that will develop students' expository writing, and study and writing that develop students' facility with argumentation and academic essay forms.

ENGLISH 190. Intermediate Fiction Writing. 5 Units.
May be taken twice for credit. Lottery. Priority to last quarter/year in school, majors in English with Creative Writing emphasis, and Creative Writing minors. Prerequisite: 90 or 91.

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

ENGLISH 190G. The Graphic Novel. 5 Units.
Interdisciplinary. Evolution, subject matter, form, conventions, possibilities, and future of the graphic novel genre. Guest lectures. Collaborative creation of a graphic novel by a team of writers, illustrators, and designers. Prerequisite: consent of instructor.

ENGLISH 190H. The Graphic Novel. 5 Units.
Continuation of English 190G. Interdisciplinary. Evolution, subject matter, form, conventions, possibilities, and future of the graphic novel genre. Guest lectures. Collaborative creation of a graphic novel by a team of writers, illustrators, and designers. Prerequisite: consent of instructor.

ENGLISH 190T. Special Topics in Intermediate Fiction Writing. 5 Units.
Focus on a particular topic or process. Work includes aspects of reading short stories and novels, writing at least 30-50 pages of fiction, and responding to peers’ work in workshop. May be repeated for credit. Prerequisite: 91 or 90.

ENGLISH 190V. Reading for Writers. 5 Units.
Taught by the Stein Visiting Fiction Writer. Prerequisite: 90.

ENGLISH 191. Intermediate Creative Nonfiction. 5 Units.
Continuation of 190. Workshop. The application of advanced storytelling techniques to fact-based personal narratives, emphasizing organic writing, discovering audience, and publication. Guest lecturers, collaborative writing, and publication of the final project in print, audio, or web formats. Prerequisite: 91 or 90.

ENGLISH 192. Intermediate Poetry Writing. 5 Units.
Taught by the Mohr Visiting Poet. Prerequisite: 92.

ENGLISH 192V. The Occasions of Poetry. 5 Units.
Taught by the Mohr Visiting Poet. Prerequisite: 92.

ENGLISH 194. Individual Research. 5 Units.
See section above on Undergraduate Programs, Opportunities for Advanced Work, Individual Research.

ENGLISH 195W. Writing Center Peer Tutor Seminar. 3 Units.
For students selected to serve as peer writing tutors in the Stanford Writing Center and/or at other campus sites. Readings on and reflection about writing processes, the dynamics of writing and tutoring situations, tutoring techniques, learning styles, diversity, and ethics. Observation of tutoring sessions, written responses to readings, and other written work. Same as: PWR 195, PWR 295

ENGLISH 196A. Honors Seminar: Critical Approaches to Literature. 5 Units.
Overview of literary-critical methodologies, with a practical emphasis shaped by participants’ current honors projects. Restricted to students in the English Honors Program.

ENGLISH 197. Seniors Honors Essay. 1-10 Unit.
In two quarters.
ENGLISH 198. Individual Work. 1-5 Unit.
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.

ENGLISH 198A. CS+English ePortfolio. 1-3 Unit.
Students will begin planning and assembling materials for the joint major capstone project (to be completed in the senior year). Designed to be taken in the junior year for three quarters. During the first and second quarters, students should enroll in one unit. In the first two quarters, students will survey the field of digital humanities and start compiling an ePortfolio that showcases their favorite work in literature and programming, reflections on the two fields, and begin to develop plans for the capstone project. For the third quarter, students should enroll in three units. The central goal for the third quarter is completion of an adviser-approved proposal for the capstone project (to be completed in the senior year). In this course students will refine your proof-of-concept from the previous quarter and deliver the ePortfolio.

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

ENGLISH 199. Senior Independent Essay. 1-10 Unit.
Open, with department approval, to seniors majoring in non-Honors English who wish to work throughout the year on a 10,000 word critical or scholarly essay. Applicants submit a sample of their expository prose, proposed topic, and bibliography to the Director of Undergraduate Studies before preregistration in May of the junior year. Each student accepted is responsible for finding a department faculty adviser. May be repeated for credit.

ENGLISH 201. The Bible and Literature. 5 Units.
Differences in translations of the Bible into English. Recognizing and interpreting biblical allusion in texts from the medieval to modern periods. Readings from the Bible and from British, Canadian, American, and African American, and African literature in English.

ENGLISH 202. History of the Book. 5 Units.
Taught in the Department of Special Collections, the course examines the book as both a developing concept and as a material object, from scroll to codex, from manuscript to print, from cold type to electronic medium. Basic bibliographical and paleographical techniques will be taught, and readings in history and theory will be discussed. Attention will focus particularly on the use of books, and hence on the history of reading practices, including marginalia and other marks of ownership. Students will be expected to develop their own projects from among the riches of Stanford's rare book collection. The final project may be a collaborative one, with contributions by the class as a whole. This has typically been the preparation of an edition of a manuscript or piece of ephemera in Stanford's rare book collection.

ENGLISH 218. Literature and the Brain. 5 Units.
Recent developments in and neuroscience and experimental psychology have transformed the way we think about the operations of the brain. What can we learn from this about the nature and function of literary texts? Can innovative ways of speaking affect ways of thinking? Do creative metaphors draw on embodied cognition? Can fictions strengthen our "theory of mind" capabilities? What role does mental imagery play in the appreciation of descriptions? Does (weak) modularity help explain the mechanism and purpose of self-reflexivity? Can the distinctions among types of memory shed light on what narrative works have to offer?.

Same as: ENGLISH 118, FRENCH 118, FRENCH 318, PSYCH 118F

ENGLISH 234G. Narrating the British Empire. 4-5 Units.
This course will explore the historical and cultural reality of the British Empire in a global and comparative context, through works of fiction and non-fiction, history, memoir and a range of cultural chronicles. What relationship did British colonialism have with modernity and the European Enlightenment, and with neoliberalism and globalization that followed decolonization? Texts: CLR James's Beyond a Boundary, Jamaica Kincaid's A Small Place, Nirad Chaudhuri's The Autobiography of an Unknown Indian, Alan Paton's Cry, The Beloved Country, Witi Ihimaera's Dear Miss Mansfield.
Same as: HISTORY 234G, HISTORY 334G

ENGLISH 239B. Literature and Social Online Learning. 3-5 Units.
Study, develop, and test new digital methods, games, apps, interactive social media uses to innovate how the humanities can engage and educate students and the public today. Exploring well-known literary texts, digital storytelling forms and literary communities online, students work individually and in interdisciplinary teams to develop innovative projects aimed at bringing literature to life. Tasks include literary role-plays on Twitter; researching existing digital pedagogy and literary projects, games, and apps; reading and coding challenges; collaborative social events mediated by new technology. Minimal prerequisites which vary for students in CS and the humanities; please check with instructors.
Same as: COMPLIT 239B, CS 27

ENGLISH 250. Poetry, Transhistorically. 5 Units.
The course considers representative works by ten poets from the Renaissance to the present. Each set of poems is framed by a problem in poetics such as artifice and sound, the making of voice, the meaning of lyric, and the nature of historicist and biographical interpretation. Shakespeare, Gray, Wordsworth, Whitman, E.B. Browning, Yeats, H.D., Olson, Wolcott, and Hejinian; and readings in recent poetic theory.

ENGLISH 292. Advanced Poetry Writing. 5 Units.
Focus is on generation and discussion of student poems, and seeking published models for the work.

ENGLISH 300A. Advanced Paleography. 5 Units.
This course will train students in the transcription and editing of original Medieval and Early Modern textual materials from c. 1000 to 1600, written principally in Latin and English (but other European languages are possible, too). Students will hone their archival skills, learning how to describe, read and present a range of manuscripts and single-leaf documents, before turning their hand to critical interpretation and editing. Students, who must already have experience of working with early archival materials, will focus on the full publication of one individual fragment or document as formal assessment.
Same as: CLASSICS 216, HISTORY 315, RELIGST 329X

ENGLISH 303. Experiment and the Novel. 5 Units.
A double exploration of experiment in the novel from 1719 into the 19th century. Taking off from Zola's "The Experimental Novel," consideration of the novel's aspect as scientific instrument. Taking the idea of experimental fiction in the usual sense of departures from standard practice, consideration of works that seem to break away from techniques of "realism" devised prior to 1750, with "Robinson Crusoe" as the representative of that mode.. Texts by: Defoe, Sterne, Walpole, Godwin, Lewis, Goethe, and Shelley.
Same as: COMPLIT 353A
ENGLISH 303C. The Networks of Enlightenment. 5 Units. 
In this course, we will use the emerging methods of social network analysis to investigate imaginative worlds of eighteenth-century literature and the role that social connections play in the Enlightenment. Together we will read and analyze Restoration comedies (The Man of Mode), eighteenth-century tragedies (Venice Preserved), Gothic novels (The Castle of Otranto) and early social novels (Evelina). We will identify and study the shapes of the relationships in these texts as we use networking tools, such as igraph and Gephi, to visualize the social world of the text. Previous technical experience is not required as this course also serves as a method-based introduction to network analysis in the humanities.

ENGLISH 305H. Readings in Close Reading. 5 Units. 
The difference between reading and reading closely. Is close reading a specific method of literary criticism or theory, or does it describe a sensibility that can accompany any interpretation? Categories and frameworks for this ubiquitous, often undefined critical practice. Traditions of close reading: formalism, psychoanalysis, ideological critique, and hermeneutics. Focus is on Freud, Empson, Barthes, de Man and contemporary critics.

ENGLISH 308B. Gilded Age American Literature. 5 Units. 
Introduction to the creative innovations and the political tensions that stemmed from the formation of a multicultural society during the age of industrialization. We will attempt to place literary works in their historical and cultural contexts, while also surveying recent critical and theoretical developments in areas such as Realism, Naturalism, Regionalism, Minority and Race Studies, and so on.

ENGLISH 310. The Transatlantic Renaissance. 5 Units. 
The emergence of a transatlantic culture in the early modern period. How is the Renaissance of Europe and England fashioned in a conversation with the cultural forms and material realities of the colonial Americas? And how do colonial writings expand and complicate the available understanding of the Renaissance? Readings in Columbus, More, Hakluyt, Spenser, Shakespeare, the Inca Garcilaso de la Vega. 
Same as: COMPLIT 332

ENGLISH 314. Epic and Empire. 5 Units. 
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.
Same as: COMPLIT 320A

ENGLISH 314E. English Drama Before Shakespeare. 5 Units. 
English dramatic and theatrical culture from the mystery cycles of the late medieval period to the establishment of professional playhouses in late sixteenth-century London. Different dramatic genres (interludes, moralities, farces, tragedies, comedies, histories, pastoral plays), performance venues (streets, households, inns, schools, universities, court, playhouses), and dramatic traditions (classical, native, continental European) will be represented. Authors of those who have names range from Medwall, Skelton, Heywood, Preston, and Edwards to Lyly, Kyd, Greene, Peele, and Marlowe.
Same as: TAPS 341E

ENGLISH 327. Genres of the Novel. 5 Units. 
Provides students with an overview of some major genres in the history of the modern novel, along with major theorists in the critical understanding of the form. Novels might include works by Cervantes, Defoe, Lafayette, Radcliffe, Goethe, Scott, Balzac, Melville, and Woolf. Theorists might include Lukacs, Bakhtin, Jameson, Gallagher, Barthes, Kristeva, and Bourdieu. *PLEASE NOTE: Course for graduate students only.*
Same as: COMPLIT 327, FRENCH 327

ENGLISH 332. Ancients, Moderns, and Postmoderns. 5 Units. 
Literary critics and art historians depend on accounts of modernity, post-modernity, and antiquity that are normative even as they claim to be historicist. We will ask what needs these accounts have served historically, what their theoretical consequences are, and how we should write cultural criticism today. Readings will range from the renaissance to the present, with an emphasis on the historicist turn of the late eighteenth century. Authors may include Petrarch, Winckelmann, Schiller, the Schlegels, Hegel, Nietzsche, Benjamin, Lyotard, and Jameson.

ENGLISH 334A. Concepts of Modernity I: Philosophical Foundations. 5 Units. 
In the late eighteenth century Immanuel Kant proclaimed his age to be "the genuine age of criticism." He went on to develop the critique of reason, which set the stage for many of the themes and problems that have preoccupied Western thinkers for the last two centuries. This fall quarter course is intended as an introduction to these themes and problems. We begin this course with an examination of Kant's philosophy before approaching a number of texts that extend and further interrogate the critique of reason. In addition to Kant, we will read texts by Hegel, Marx, Nietzsche, Weber, Freud, Lukacacute;utecs, and Heidegger.nThis course is the first of a two-course sequence. Priority to graduate students in MTL and English. The course will be capped at 12 students.
Same as: GERMAN 300, MTL 334A

ENGLISH 334B. Concepts of Modernity II: Culture, Aesthetics, and Society in the Age of Globalization. 5 Units. 
Emphasis on world-system theory, theories of coloniality and power, and aesthetic modernity/postmodernity in their relation to culture broadly understood.
Same as: COMPLIT 334B, MTL 334B

ENGLISH 338. The Gothic in Literature and Culture. 5 Units. 
This course examines the Gothic as both a narrative subgenre and an aesthetic mode, since its 18th century invention. Starting with different narrative genres of Gothic expression such as the Gothic novel, the ghost tale, and the fantastic tale by writers such as Walpole, Radcliffe, Sade, Poe, and E.T.A. Hoffmann, the course goes on to ask how the Gothic sensibility permeates a wide range of 19th century cultural phenomena that explore the dark side of Enlightenment, from Romantic poetry and art to melodrama, feuilleton novels, popular spectacles like the wax museum and the morgue. If time permits, we will also ask how the Gothic is updated into our present in popular novels and cinema. Critical readings will examine both the psychology of the Gothic sensibility and its social context, and might be drawn from theorists such as Benjamin, Freud, Lacan, Kristeva, and Zizek.
Same as: COMPLIT 338, FRENCH 338

ENGLISH 362E. Uncle Tom's Cabin and the Archive. 5 Units. 
Introduction to the theories, methods, and politics of the archive in literary studies, using "Uncle Tom's Cabin" and its extensive archives as the frame. Investigation of this novel's forms of circulation, contexts, visual and material culture, adaptations, and revisions will be supported and challenged both by readings in the theories and politics of the archive (including Derrida, Foucault, and Spivak) and the development of research skills in traditional and digital archives.

ENGLISH 362F. Transnational American Studies. 5 Units. 
Exploration of the transnational turn in American Studies, focusing on how transnational perspectives enrich and complicate our understanding of American literature, history and the arts. Readings include recent work in transnational American Studies. Topics include experiments with ways of using digital technology to allow archival materials in different locations to be in conversation with each other.

ENGLISH 362G. African American Modernism. 5 Units. 
A course exploring the aesthetic continuities and divergences, the artistic collaborations and political arguments, between Harlem Renaissance and Modernist writers across the color line in the first half of the twentieth century.
ENGLISH 363D. Feminist Theory: Thinking Through/With/About the Gendered Body. 5 Units.
Organized around a series of case studies, this graduate feminist theory course will consider issues related to the complex relationship between sex, gender, sexuality, biological reproduction, violence, and social power. It is a core course for the Ph.D minor in Feminist, Gender, and Sexuality Studies. Enrollment is limited to PhD-level students.
Same as: FEMGEN 363D

ENGLISH 368A. Imagining the Oceans. 5 Units.
How has Western culture constructed the world's oceans since the beginning of global ocean exploration? How have imaginative visions of the ocean been shaped by marine science, technology, exploration, commerce and leisure? Primary authors read might include Cook, Banks, Equiano, Ricketts, and Steinbeck; Defoe, Cooper, Verne, Conrad, Woolf and Hemingway; Coleridge, Baudelaire, Moore, Bishop and Walcott. Critical readings include Schmitt, Rediker and Linebaugh, Baucome, Best, Corbin, Auden, Sontag and Heller-Roazen. Films by Sekula, Painleveacute; and Bigelow. Seminar coordinated with a 2015 Cantor Arts Center public exhibition. Visits to the Cantor; other possible field trips include Hopkins Marine Station and SF Maritime Historical Park. Open to graduate students only.
Same as: COMPLIT 368A, FRENCH 368A

ENGLISH 373C. Text of Shakespeare. 5 Units.
The Shakespearean text from script and performance to quartos, folios, editions, and back to script and performance. What has constituted a "good" text of Shakespeare, and what is bad about "bad" quartos? The ethics and politics of editing; the relation of editorial practice to stage practice on the one hand, and to what we want Shakespeare to be on the other? Plays with multiple original texts will be studied: "Romeo and Juliet, Hamlet, King Lear."

ENGLISH 376C. Tragic Form and Political Theory. 5 Units.
Tragic form and political theory have in common a profound interest in the conflictual foundation of human society. This course will explore how the two intellectual approaches define the actors of conflict, its causes, and its possible [or impossible] resolution.
Same as: COMPLIT 376C, PHIL 376C

ENGLISH 383A. The Ballad Tradition. 3-5 Units.
This team-taught cross-disciplinary course traces the history and aesthetics of the ballad in German, English, and Scottish literature, from the 18th century to the early 20th century. No knowledge of German is required, but reading knowledge is a plus.
Same as: COMPLIT 227A, GERMAN 200

ENGLISH 384D. The Palliser Novels. 5 Units.
Readings include Anthony Trollope's six Palliser novels, Can You Forgive Her? (1864), Phineas Finn (1869), The Eustace Diamonds (1873), Phineas Redux (1874), The Prime Minister (1876) and The Duke's Children (1879). Topics include: writing in serial; writing across the novel form; Victorian realism; the family saga and multi-volume characterization.

ENGLISH 390. Graduate Fiction Workshop. 3 Units.
For Stegner fellows in the writing program. May be repeated for credit. Prerequisite: consent of instructor.

ENGLISH 392. Graduate Poetry Workshop. 3 Units.
For Stegner fellows in the writing program. May be repeated for credit. Prerequisite: consent of instructor.

ENGLISH 394. Independent Study. 1-10 Unit.
Preparation for first-year Ph.D. qualifying examination.

ENGLISH 395. Ad Hoc Graduate Seminar. 1-5 Unit.
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.

ENGLISH 396. Introduction to Graduate Study for Ph.D. Students. 5 Units.
Required for first-year graduate students in English. The major historical, professional, and methodological approaches to the study of literature in English.

ENGLISH 396L. Pedagogy Seminar I. 2 Units.
Required for first-year Ph.D students in English, Modern Thought and Literature, and Comparative Literature. Preparation for surviving as teaching assistants in undergraduate literature courses. Focus is on leading discussions and grading papers.
Same as: COMPLIT 396L

ENGLISH 396P. Publication Workshop: The Article. 3-5 Units.
A practical and theoretical study of the genre of the journal article, with critical reflection on its status as a gateway to academic professionalization and as a highly specialized form of public address. We will be reading articles published over the last decade across a diverse range of journals, focusing on issues surrounding methodology, style, tone, and audience. Participants will also work on developing an already polished piece of writing into the form of an article potentially publishable by a peer-reviewed publication. Admission by application in Winter quarter.

ENGLISH 396R. Old and Modern(ist) Reading Group. 2 Units.
This two-quarter-long reading group will alternate from week-to-week between Old English Biblical and Elegaic Poetry and David Jones's twentieth-century transnational Modernist masterpiece, “Anathemata” (which W. H. Auden called very probably the finest long poem written in English in this century). Students can choose to join biweekly for just Old English (in the original language) or just David Jones, or complete both sets of allied reading.

ENGLISH 398. Research Course. 1-18 Unit.
A special subject of investigation under supervision of a member of the department. Thesis work is not registered under this number.

ENGLISH 398L. Literary Lab. 2-5 Units.
Gathering and analyzing data, constructing hypotheses and designing experiments to test them, writing programs [if needed], preparing visuals and texts for articles or conferences. Requires a year-long participation in the activities of the Lab.
Same as: COMPLIT 398L

ENGLISH 398R. Revision and Development of a Paper. 4-5 Units.
Students revise and develop a paper under the supervision of a faculty member with a view to possible publication.

ENGLISH 398W. Orals, Publication and Dissertation Workshop. 2 Units.
For third- and fourth-year graduate students in English. Strategies for studying for and passing the oral examination, publishing articles, and for writing and researching dissertations and dissertation proposals. May be repeated for credit.

ENGLISH 399. Thesis. 1-10 Unit.
For M.A. students only. Regular meetings with thesis advisers required.

ENGLISH 802. TGR Dissertation. 0 Units.