ENGLISH 1. CSN Undergraduate Colloquium. 1 Unit.
This colloquium is intended for undergraduates who are interested in the history and theory of the novel, and who would like to attend the Center for the Study of the Novel's (CSN) annual conference. Before the conference, students will meet with CSN's graduate student staff, to read and discuss a small number of key texts by participating scholars, whose presentations students will then attend. After the conference, the colloquium will meet again, to discuss both the readings and conference papers, and explore their broader implications for the study of the novel. Attendance at both meetings of the colloquium, and at least one panel at the conference, is required for course credit.
Same as: DLCL 1

ENGLISH 101A. How to Read Beowulf. 3-5 Units.
Today, Beowulf is the most widely read piece of Old English literature, but how much can we really know about something written at least a thousand years ago? This class is about not only reading and comprehending the text of the poem, but also understanding what the story, its characters, and its heroic values may have meant to Anglo-Saxon audiences, as well as what it may mean to us today. As we explore Beowulf in its historical, cultural, and literary context, we will work to build a complex, multifaceted, and deeply contextualized reading of the poem. This class can be taken as an advanced Old English language class or as an introduction to Old English literature and culture (mostly) in translation. Students without Old English experience should register for 3 or 5 units. Students with Old English experience should register for 5 units.

ENGLISH 103B. Introduction to Old English Language and Literature. 5 Units.
Students will learn the language skills necessary to parse and translate the earliest literature written in the English language. The course will look at how Anglo-Saxon authors used the particularly rich qualities of their vernacular to craft texts that represent and reflect on war as a principal institution of their medieval society. Our discussion will consider how the conventions of genre and form, as well as contextual forces like religion, cultural tradition, and contemporary history, shaped their writing on the subject.

ENGLISH 10A. Introduction to English I: Mapping Monsters in British Literature650-1650. 5 Units.
Werewolves, dragons, cannibals, witches, sea monsters, faeries, moral monstrosity, madness, the uncanny and the grotesque the monstrous is frightening, fury-filled, unknowable, and seductive. Monsters inhabit the literary imagination and the historic landscape. Monsters live on the margins of society, they are culturally and ideologically fraught; they exhibit sexual, racial, religious, and physical difference. In this course, we shall examine the depiction and meaning of the monster in literature, manuscript images, and maps from England and Wales from about 650CE to 1650CE.

ENGLISH 10B. Introduction to English I: What is Literary History?. 5 Units.
From the 14th to the 17th centuries, what are the relations between literature and history? How has our understanding of key works changed as historicism—or the approach that treats a period in its specificity—has changed? Discussion of how literature works as a force in culture, not only a reflection of other forces. Readings from Old English lyrics, Chaucer, the Gawain poet, More, Wyatt, Surrey, Lock, Sidney, Spenser, Raleigh, Marlowe, Shakespeare, Donne, Herbert, Milton and Cavendish.

ENGLISH 10C. Introduction to English I: Tradition and Individuality, Medieval to Early Modern. 5 Units.
This course offers a comprehensive introduction to English literature from its beginning in the medieval period to the early seventeenth century. We will study individual literary voices and styles in the context of a growing national tradition. We will discuss major authors (such as Chaucer, More, Wyatt, Surrey, Sidney, Spenser, Jonson, Donne) and analyze representative literary works in a variety of genres, from the Old English elegy and Middle English lyrics to the Elizabethan sonnet, Renaissance comedy, and the allegorical epic. While the course equips students with specific analytical and interpretative tools necessary for a historical understanding of literature, it is equally committed to revealing the aesthetic interest that medieval and early modern literature still holds for the modern reader.

ENGLISH 10UK. Lost in the Myths of Time. 1 Unit.
Robin Hood the Outlaw, Grendel, the monster of the moors; medieval battle-sites; early roadways: the remnants of medieval villages visible through Google Earth and cyber-visualization: this course will explore what ancient English landscapes and landmarks reveal about culture, society, politics, nation and identity a thousand years ago. (Mandatory for participants in the Lost in the Myths of Time Bing Overseas Seminar).

ENGLISH 112A. Humanities Core: Great Books, Big Ideas -- Europe, Middle Ages and Renaissance. 3-4 Units.
This three-quarter sequence asks big questions of major texts in the European and American tradition. What is a good life? How should society be organized? Who belongs? How should honor, love, sin, and similar abstractions govern our actions? What duty do we owe to the past and future? The second quarter focuses on the transition from the Middle Ages to Modernity, Europe's re-acquaintance with classical antiquity and its first contacts with the New World. Authors include Dante, Shakespeare, Machiavelli, Cervantes, and Milton.
Same as: DLCL 12, FRENCH 12, HUMCORE 12

ENGLISH 115D. Shakespeare, Language, Contexts. 5 Units.
This course will consider a range of Shakespeare plays (and the language of the plays) in relation to different contemporary and post-contemporary contexts, including transvestite theater, gender, sexuality, history, geopolitics, travel, and performance.

ENGLISH 118. 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 218, FRENCH 118, FRENCH 318, PSYCH 118F

ENGLISH 11A. Introduction to English II: From Milton to the Romantics. 5 Units.
Major moments in English literary history, from John Milton's Paradise Lost to John Keats's Hyperion. The trajectory involves a variety of literary forms, including Augustan satire, the illuminated poetry of William Blake's handcrafted books, the historical novel invented by Sir Walter Scott, the society novel of Jane Austen, and William Wordsworth's epic of psychological and artistic development. Literary texts will be studied in the context of important cultural influences, among them civil war, religious dissent, revolution, commercialization, colonialism, and industrialization.
ENGLISH 11AX. Creative Writing: Short Fiction and Storytelling in the Arts. 2 Units.

When we look closely at a photograph or painting, a story emerges, but how do we begin to interpret the meaning of that story without narration or passion? When we listen to music or watch a ballet, we have a sense of emotion and drama, but why? And how has the artist created such things for us? These questions have great resonance for the fiction writer, who must generate from the most basic tool all the necessities of the short story: drama, character, setting, emotion, and lyricism. In order to write more affecting and beautiful stories, this course will ask us to explore beyond the literary, into the world of the visual and performing arts. We will pair short stories with paintings, films, songs, and performances. As we learn the many ways stories are told and experienced, we will bring these insights into our own work through prompted exercises, improv, games, collaboration, workshop, and revision. In addition to exercises, vignettes, and sketches, each student will complete a short story and have that story critiqued by both her peers and the instructor. Our primary aim in this class will be to make writing a daily practice that considers the work and value of art generally and in that way to take risks, succeed, reflect, revise, fail, and recover from failure.

ENGLISH 11B. Introduction to English II: American Literature and Culture to 1855. 5 Units.

(Formerly English 23/123). 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 11C. Introduction to English II: Milton and Melville. 5 Units.

This course will study four literary masterpieces in depth: John Milton's Paradise Lost (1667; 1674); Book 4 of Jonathan Swift's Gulliver's Travels (1726); Jane Austen's Persuasion (1817); and Herman Melville's Moby Dick (1851). All of these works are complex and will repay close study. But they also work their way into an ongoing literary conversation in the western world and in that sense serve as touchstones for later writers. We will consider each work not only for its own aesthetic accomplishment but also in sometimes passionate debate with its author's historical circumstances.

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 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 126B. The Nineteenth Century Novel. 5 Units.


ENGLISH 127. The Tragedy of Becoming an Adult. 5 Units.

ENGLISH 12A. Introduction to English III: Introduction to African American Literature. 5 Units.

(Formerly English 43/143). In his bold study, What Was African American Literature?, Kenneth Warren defines African American literature as a late nineteenth- to mid-twentieth-century response to the nation's Jim Crow segregated order. But in the aftermath of the Jim Crow era and the Civil Rights movement, can critics still speak, coherently, of "African American literature"? And how does this political conception of African American literary production compare with accounts grounded in black language and culture? Taking up Warren's intervention, this course will explore African American literature from its earliest manifestations in the spirituals and slave narratives to texts composed at the height of desegregation and decolonization struggles at mid-century and beyond. Same as: AFRCAM 43, AMSTUD 12A

ENGLISH 12C. Introduction to English III: Modern Literature. 5 Units.

Survey of the major trends in literary history from 1850 to the present.

ENGLISH 130. Sex and the Novel. 5 Units.

How do novels represent sexual life? This course reads texts from the eighteenth century to the present day, and considers how novelists represent the discommodating effects of desire in fictional prose. Authors may include: S. Richardson, N. Hawthorne, J. Austen, E. Brontë, G. Gissing, H. James, D.H. Lawrence, J. Joyce, V. Nabokov, J. Baldwin, A. Hollinghurst and Z. Smith. Same as: FEMGEN 130S

ENGLISH 131B. On the Road: American Travel Films. 3-5 Units.

For more than a century, cars and cinema have occupied a romantic place in the American imagination, as vehicles that can take us someplace new, or engines for our fantasies of mobility, freedom and personal expression. Perhaps this is one reason why the road movie is one of the most enduring subgenres of twentieth-century film. In this class, we'll watch ten classic American travel films, one for each decade starting from Buster Keaton's silent Go West (1925) and arriving at Christopher Nolan's space epic Interstellar (2014). We thus begin on a train and end on a spaceship. In between we'll travel by car, bus, motorcycle and even on foot across America and beyond, in search of answers to the motivating questions for this course: what is the attraction of the open road, and how is the romance of its call embraced and challenged by the multiple genres of these films, the concerns of the decades in which they were produced, and the limits they impose on the idea of unrestricted travel, individual growth and independence.

ENGLISH 134. The Marriage Plot. 5 Units.

The centrality of the marriage plot in the development of the British novel beginning in the 18th century with Samuel Richardson's Pamela and ending with Woolf's modernist novel Mrs. Dalloway. The relationship between novelistic plotting and the development of female characters into marriageable women. What is the relationship between the novel and feminine subjectivity? What aspects of marriage make it work as a plotting device? What kinds of marriages do marriage plots allow? Is the development of women's political agency related to their prominence in the novel form?.

Same as: FEMGEN 134
ENGLISH 134A. Historical Fiction: Bringing the Past to Life in Text and Film. 3-5 Units.
How does the past come to life, on the page and on the screen? From Walter Scott, to Toni Morrison, to the popular romances, films, and television series of today, this course considers a range of texts that draw their settings, characters, and plots from history. We will examine how each work addresses some of the central tensions of historical fiction: between the imagined past and the past as reconstructed through research, between description and the spirit of the past, between accuracy and relevance. Our focus will be on the craft of historical fiction and the power of techniques like description, dialogue, setting, and character to reanimate the past. For the final assessment, students will choose between a traditional argumentative paper and a historical story of their own invention.

ENGLISH 135E. William Blake: A Literary and Visual Exploration of the Illuminated Poetry. 5 Units.
An introduction to the illuminated world of William Blake, poet, prophet, revolutionary, and visionary artist. The course will address Blake's visual iconography, belief system and ideology, unique mythology, and method of relief etching that allowed him to make every illuminated book a unique work of art, among them, The Songs of Innocence and Experience; The Marriage of Heaven and Hell; The Book of Thel; Visions of the Daughters of Albion; The Book of Urizen; America a Prophecy; and Europe a Prophecy.
Same as: ARTHIST 135

ENGLISH 141C. Facts and Fictions: British Writing in the 1930s and the Rise of Fascism. 5 Units.
In contemporary American politics where the phrase ¿alternative facts¿ has entered our lexicon in a post-truth attempt at media control, and where the activation of Brexit returns to Britain a little England model of insular nationalism, it might be a good time to return to the concerns of British writers in the 1930s about nationalism, militarism, and the politics of language. Well aware of nativist risks in a post-Depression era, as well as the loss of progressive ideals (unevenly) cultured during the 1920s, these writers explored the relationship and stakes between words and politics as they faced an increasingly fascistic continent. Writers include: G. Orwell, S. Jameson, W. Holby, V. Brittain, N. Michinson, E. Waugh, S. Gibson, L. Woolf, V. Woolf, A. Huxley, W.H. Auden, C.Isherwood.

ENGLISH 143A. 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: AMSTUD 143M, ENGLISH 43A, NATIVEAM 143A

ENGLISH 144. Major Modernists: Virginia Woolf, James Joyce, Katherine Mansfield, T. S. Eliot. 5 Units.
What made modernism ¿new? Is the movement ¿evergreen? We examine representational change, narrative innovation, and political aesthetics in the poetry, short fiction, and novels of four iconic pioneers: Virginia Woolf, James Joyce, Katherine Mansfield, and T. S. Eliot.

ENGLISH 145D. Jewish American Literature. 5 Units.
From its inception, Jewish-American literature has taken as its subject as well as its context the idea of ¿Jewishness¿ itself. Jewish culture is a diasporic one, and for this reason the concept of ¿Jewishness¿ differs from country to country and across time. What stays remarkably similar, though, is Jewish self-perception and relatedly Jewish literary style. This is as true for the first-generation immigrant writers like Isaac Bashevis Singer and Anzia Yezierska who came to the United States from abroad as it is for their second-generation children born in the United States, and the children of those children. In this course, we will consider the difficulties of displacement for the emigrant generation and their efforts to sustain their cultural integrity in the multicultural American environment. We¿ll also examine the often comic revolt of their American-born children and grandchildren against their (grand-)parents¿ nostalgia and failure to assimilate. Only by considering these transnational roots can one understand the particularity of the Jewish-American novel in relation to mainstream and minority American literatures. In investigating the link between American Jewish writers and their literary progenitors, we will draw largely but not exclusively from Russia and the countries of Eastern Europe.
Same as: AMSTUD 145D, JEWISHST 155D, REES 145D

ENGLISH 145H. James Franco's American Literature. 5 Units.
James Franco makes films based on some of the most challenging works of American literature. How does the adaptation of novels into films help us to understand the works of William Faulkner and others?.
Same as: AMSTUD 145H

ENGLISH 146A. Steinbeck. 3-5 Units.
Introduction to the work of an American writer, beloved by general readers, often reviled by critics, whose career spanned from the Great Depression through World War II to the social upheavals of the 1960s. Focus on the social and political contexts of Steinbeck¿s major works; his fascination with California and Mexico; his interdisciplinary interest in marine biology and in philosophy; his diverse experiments with literary form, including drama and film.
Same as: AMSTUD 146A

ENGLISH 147A. Speaking of Baseball. 3-5 Units.
Since its invention in the nineteenth century, baseball has been steeped in lore and rhetoric. A cultural commentator recently pegged it one of three significant American contributions to world culture, along with jazz and the U.S. constitution. Literary and artistic representations of baseball abound, often treating it as more than a game and only a little less than a religion. In this class, we¿ll track representations and grand claims made for baseball by American poets, novelists, and commentators of all sorts. We¿ll weigh the cornucopia of literary nonfiction depicting the game. The goal will be to map the scope of this literature, defining a tradition¿s edges, determining its peaks, assessing its limits, challenges, and stakes. This class is open to anyone, whether familiar with the game, or totally new to it. We¿ll cover a variety of issues: Americana, mythologies of sport, gender and class, race, history, sociology, lots of poetry, and film.
Same as: AMSTUD 147A

ENGLISH 148. Family Drama: American Plays about Families. 5 Units.
Focus on great dramas about family life (Albee, Kushner, Shephard, Vogel, Kron, Nottage, Parks). Communication in writing and speaking about conflict central to learning in this class.
Same as: TAPS 248
ENGLISH 14SC. Three Versions of Hamlet. 2 Units.
Shakespeare's Hamlet exists in three early editions published in 1603, 1604-05, and 1623. Nearly all modern editions conflate the three into a single text that includes famous or important speeches into a fourth version that would have been unrecognizable to Shakespeare's audience. For instance, the to be or not to be speech is utterly different across the three versions. This course asks what we learn about Shakespeare's play and the culture in which it was written and performed by treating the three versions as distinct texts with their own histories, purposes, and perhaps even world-views. The procedure of the course will be to read the three versions closely and, more often as we move through them, to note their variants and speculate about how these differences might inform a wide-ranging interpretation of Shakespeare's world. A few ancillary readings in textual studies, theater history, and Renaissance culture will cast light on the central questions.

ENGLISH 150J. Queer Poetry in America. 3-5 Units.
Some poets are known for portraying alternative sexualities in their poetry. Others seem to cover sexuality up. Can we use a poem to determine whether a poet is gay, lesbian, bisexual, transgender, or questioning? Or do some poets simply defy categorization? What makes a poem queer? Is poetry somehow more or less queer than other literary forms? Even if we can answer these questions, what would they tell us about literature in general? This course will investigate such topics and more by tracking queer poetry in twentieth-century America. We'll start with nineteenth-century figures Walt Whitman and Emily Dickinson, then move on to Gertrude Stein, Hart Crane, Langston Hughes, Countee Cullen, Elizabeth Bishop, Allen Ginsberg, Frank O'Hara, and others. We'll ask what their poetry meant in their own times, as well as what it means to us in our present era of expanding civil rights and changing sexual attitudes.
Same as: AMSTUD 150J, FEMGEN 150J

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 (Creeley, 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 152G. Harlem Renaissance and Modernism. 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 music of the era in this global context.

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 153. Time, Space, and Place: Humanistic Inquiry in a Digital Age. 2-5 Units.
What are the digital humanities? A definition might be: Digital humanities are those pursuits which use digital tools to explore topics of humanistic inquiry. But that definition is rather general. To have a more nuanced understanding of the digital humanities, students will be exposed to a number of its practices, and practitioners. Active engagement by all participants is expected. Students will read and annotate, map and perform digital textual analysis. Ultimately, students will have a better idea of what the digital humanities are, and will be introduced to different ways they can be practiced, opening up possibilities for further exploration.

ENGLISH 153F. Transatlantic Female Modernists: Making it New with a Difference. 5 Units.
How did American and British women writers in the early decades of the last century express their experiences of modernity in fiction and poetry? A major but oscillating critical lens on modernism has focused on questions of gender and sexuality, and how women expressed the experiences of writing as a woman during these years (1910-1940). But other differences and distinctions of race, class, culture, nation, and literary inheritance were also crucial to the endeavor to give voice to a new sense of identity for many of these women. This course aims to uncover what kinds of writing as well as what differentiates forms of political, aesthetic, and cultural representation in the works of several key innovators in this period: V. Woolf, Z. Neale Hurston; D. Barnes; K. Mansfield; N. Larson; A. Lowell; H.D.; J. Faust; N. Cunard.

ENGLISH 154. Mapping the Romantic Imagination. 5 Units.
In this course, we will apply spatial humanities techniques to the study of Romantic writing. In the lyric poetry, national tales and Gothic novels of the Romantic period, how did geography, both real and imagined, influence the kinds of writing that were possible? Were there kinds of writing that could only happen in certain kinds of places? Together, using a combination of GIS mapping and geo-location, we will create a digital, annotated map of the Romantic imaginative world.

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

ENGLISH 156B. Yvor Winters: Poetry and Criticism. 5 Units.
Yvor Winters's poetry and fiction spanned several important eras: Renaissance poetry, American and French Symbolism, Imagism, and what he called "Post Symbolism." In this course we will cover an good deal of literary history through the works of Winters, the fiction and poetry of his wife, Janet Lewis, and a variety of poems that touched on their work, including American Indian songs, Japanese haiku, and the poetry of Emily Dickinson, Hart Crane, William Carlos Williams, Wallace Stevens, Louise Bogan, Catherine Davis, J.V. Cunningham, Edgar Bowers, and N Scott Momaday. Among our concerns will be ways of addressing a wide variety of poetic styles.

ENGLISH 159. James Baldwin & Twentieth Century Literature. 5 Units.
Black, gay and gifted, Baldwin was hailed as a "spokesman for the race", although he personally, and controversially, eschewed titles and self-identification. Baldwin, gay and gifted, Baldwin was hailed as a "spokesman for the race", although he personally, and controversially, eschewed titles and self-identification. Baldwin's work during the Civil Rights era as well as his relevance in the "post-race" transnational 21st century, when his prescient questioning of the boundaries of race, sex, love, leadership and country assume new urgency.
Same as: AFRICAAM 159, FEMGEN 159
ENGLISH 159A. Literature and Protest. 5 Units.
How does literary art get involved in politics? What is the border between propaganda and art? This class examines moments when writers seem suddenly not only to represent politically charged topics and themes, but to have a part in bringing about political change. We will look at case studies from the anti-apartheid movement in South Africa, the American Civil Rights struggle, 19th century Russia, and more.

ENGLISH 15SC. A New Millennial Mix: The Art & Politics of the “Mixed Race Experience”. 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. (Ethically 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. If you are a citizen of the 21st century, this class is for and about you.

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. To review the full list of WISE seminars, please visit this link: https://english.stanford.edu/courses/2016-2017-english-162w. Same as: WISE

ENGLISH 163F. Shakespeare Now and Then. 5 Units.
In this introduction to Shakespeare on film, we will study approximately five Shakespearean plays, including Romeo and Juliet, Much Ado About Nothing, and Macbeth, alongside a selection of their movie adaptations. As well as getting to grips with the plays printed texts, we will investigate how the plays meanings and significations can change radically in performance.

ENGLISH 166. Who were the Vikings?. 3-5 Units.
Who were the Vikings and what has been their influence on contemporary culture? This course provides a broad introduction to Viking society and culture as well as to their legacy in the modern world. We will look at Viking life, mythology, literature, art and archaeology as well as modern adaptations of Viking culture in music, literature, film and television. We will read some of the great works of Viking literature, tales of Odin and Thor, of magic and monsters, of adventures across the seas - and examine online exhibitions of Vikings artifacts and settlements in Europe and Newfoundland. During the first half of the course, students will begin thinking about their final project, a creative reimagining one of the texts or artefacts which we will discuss in class. The latter half of the course will focus on the development of the Vikings as a cultural model for modern creative expression. We will investigate how Norse themes, characters and forms were adapted in Germany, England and the USA in the nineteenth and twentieth centuries by writers, artists and composers such as Richard Wagner, William Morris, Henry Longfellow and J.R.R. Tolkien. The course will conclude with a discussion of how the Vikings (and Viking ideas) are represented today in popular culture, including the 1958 Kirk Douglas film, the TV shows The Vikings, and the Marvel comic books series. Students will be encouraged to examine the ways in which these texts engage with their historical models and consider how this might influence their own creative project.

ENGLISH 167H. The Ethical Gangster. 3-5 Units.
(English majors must register for 5 units) A study of recent developments in understanding human moral psychology using mafia movies to explore the differences between Kantian and Utilitarian moral theory. We will study the greatest hits of gangster fiction and film, from Fielding's Jonathan Wild to The Sopranos...

ENGLISH 16SC. Learning Theater: From Audience to Critic at the Oregon Shakespeare Festival. 2 Units.
Who doesn't love going to a play: sitting in the darkened theater, an anonymous member of the audience waiting to be entertained, charmed, and challenged? But how many of us know enough about the details of the plays, their interpretation, their production, and acting itself, to allow us to appreciate fully the theatrical experience? In this seminar, we will spend 13 days in Ashland, Oregon, at the Oregon Shakespeare Festival (OSF), where we will attend these plays: Shakespeare’s Henry IV, Henry IV, Julius Caesar, and The Merry Wives of Windsor; the world premiere of Jiehao Park’s Hannah and the Dread Gazebo; Universes’ August Wilson’s Poetry in UniSon; Mary Zimmerman’s adaptation of Homer’s The Odyssey; the world premiere of Randy Reinholz’s Off the Rails; Disney’s Beauty and the Beast, with music by Alan Menken and lyrics by Howard Ashman and Tim Rice; and Shakespeare in Love, based on the screenplay by Marc Norman and Tom Stoppard. (To read more about these productions, go to www.osfashland.org). We will also spend time backstage, meeting with actors, designers, and artistic and administrative directors of OSF. Students will read the plays before the seminar begins. In Ashland, they will produce staged readings and design a final paper based on one of the productions. These reviews will be delivered to the group and turned in on Thursday, September 21. nnNote: This seminar will convene in Ashland on Monday, September 4, and will adjourn to Stanford on Sunday, September 17. Students must arrive in Ashland by 4:00 p.m. on September 4. Room and board in Ashland and transportation to Stanford will be provided and paid for by the program.

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 172J. The Ethics of Metaphor: Identities in Parallel. 5 Units.
Many of our political arguments are arguments by analogy. But analogies between ethnic and racial experiences are especially problematic, and especially incendiary. This class will think about metaphor and context with bow it is used in both fictional and nonfictional texts concerning race and ethnicity. The works we will read in this class are uncomfortable. They are uncomfortable because they address suffering and pain; they are uncomfortable because they compare suffering and pain; they are uncomfortable because of what they get right and because of what they don’t. This is a class fundamentally concerned with how we traverse boundaries of race and ethnicity ethically, and about thinking through when and how authors have failed to do so. When does empathy become presumption? When does altruism become condescension? When does exploration become voyeurism? We will plumb these questions (to which there are no clear answers) through the lens of speeches, poetry, sci-fi, film, essays, short stories, and novels.

ENGLISH 175E. Animals and the Fictions of Identity. 3-5 Units.
In a post-Darwin world, the notion that we might all have an animal alter-ego lurking inside seems quite familiar. But ideas about animals how they think and feel, act and react involve identity categories such as race, gender, class and ability in surprising ways. This course will trace the relationship between animality and human life in twentieth-century American fiction, from race and indigeneity in Jack London’s dog stories to the storytelling practices of contemporary animal advocacy groups. The course may also include an experiential component in which students will have the opportunity to explore multispecies concerns with a local organization.

Same as: AMSTUD 175E

ENGLISH 179. Cultures of Disease: Cancer and HIV/AIDS. 5 Units.
History, politics, science, and anthropology of cancer; political and economic issues of disease and health care in the U.S., including the ethics and economics of health care provision, the pharmaceutical industry, carcinogen production, and research priorities.

Same as: ANTHRO 179

ENGLISH 180B. Reading Politics: The History and Future of Literacy. 3-5 Units.
Reading is a political act. Through our major texts of Charles Dickens’s Oliver Twist, Zora Neale Hurston’s The Eatonville Anthology, and Azar Nafisi’s Reading Lolita in Tehran, we will explore the classed, racialized, and gendered power dynamics of literacy and literature. How can books incite social revolutions? How can they maintain harmful inequalities? When is reading a tool of empowerment and when is it a tool of social control? We will examine these questions in a number of contexts, ranging from Victorian London, to the Jim Crow American South, from the Islamic revolution in Iran to a Silicon Valley proliferating with new forms of scientific, technological, and financial literacy. The course includes a significant service learning component, in which students will volunteer to tutor underprivileged readers through Bay Area literacy programs. Final projects will ask students to reflect on these tutoring experiences and consider the complex politics at work in the act of teaching someone to read.

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 awakenings. The reader, or viewer, is often challenged to adapt her or his mind to new forms of thought, such as John Donne’s seventeenth century creation of the Dramatic Monologue, a form popular with modern writers, which requires the reader’s cognitive presence 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 rewrites one of Donne’s major poems from the female perspective. This can be, in Rich’s words, an awakening for the active reader, as he or she assumes that often-unspoken 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 Shakespeare’s Othello. 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’s 1960s play, Who’s Afraid of Virginia Woolf?

Same as: FEMGEN 112, FEMGEN 212

ENGLISH 183E. Self-Impersonation: Fiction, Autobiography, Memoir. 5 Units.
Course will examine the intersecting genres of fiction, autobiography, and memoir. Topics will include the literary construction of the selfhood and its constituent categories (gender, race, ethnicity, religion, etc.); the role of language in the development of the self; the relational nature of the self (vis-à-vis the family, “society,” God); the cultural status of “individuality”; the concept of childhood; and the role of individual testimony in our understanding of family, religious and national history. In addition to short theoretical works, authors will include Knausgaard, Nabokov, Hoffman, Winterson, Said, Levi, Barthes, and Duras.

Same as: COMPLIT 183

ENGLISH 184E. Literary Text Mining. 5 Units.
This course will train students in applied methods for computationally analyzing texts for humanities research. The skills students will gain will include basic programming for textual analysis, applied statistical evaluation of results and the ability to present these results within a formal research paper or presentation. Students in the course will also learn the prerequisite steps of such an analysis including corpus selection and cleaning, metadata collection, and selecting and creating an appropriate visualization for the results.

ENGLISH 184G. Predictive Technologies of Text. 5 Units.
This course will examine conventions and patterns in the history of recorded human communication to consider how future technologies of text (methods of recording, modes of information exchange, devices for reading text) might develop. All forms of communication from the earliest times to today belong to discrete, discernible systems, whether that’s writing, or representational (art, music, binary code) or paralinguistic (gesture, radio-waves, the stars) and all, it might be argued, follow similar biographies that we’ll describe, authenticate, and model predictively.

Same as: STS 200D
ENGLISH 185A. Literature and Medicine. 5 Units.
Virginia Woolf once wrote, The merest schoolgirl when she falls in love has Shakespeare or Keats to speak her mind for her, but let a sufferer try to describe a pain in his head to a doctor and language at once runs dry. What is languages and literatures relationship to the experience of illness, physical suffering, and care? Topics include medical and literary interpretation, the uses of the five senses in description, and imagining others inner states. Centers on classic texts ranging from Tolstoy's The Death of Ivan Ilyich to Chekhov’s A Doctor's Visit, poems by Dickinson to Camus, The Plague, read alongside paintings (Rembrandts The Anatomy Lesson of Dr. Nicolaes Tulp), film (Ingmar Bergmans Cries and Whispers), medical descriptions of disease, diagnostic tools, and theory (e.g., Sontag’s Illness as Metaphor).

ENGLISH 186B. The American Underground: Crime and the Criminal in American Literature. 5 Units.
The literary representation of crime and the criminal from postrevolutionary through contemporary American literature. Topics will include the enigma of the criminal personality; varieties of crime, from those underwritten by religious or ethical principle to those produced by the deformations of bias; the impact on narrative form of the challenge of narrating crime; and the significance attributed to gratuitous crime in the American cultural context.

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 190D. Dialogue Writing. 5 Units.
For Fiction and Film students. Study how dialogue develops character, reveals information, moves plots forward, and creates tension. Use of short story, novels, graphic novels, and films. Students will write many short assignments, one dialogue scene, and one longer story or script (10-20 pages). Priority to Fiction Into Film students, but open to all. Prerequisite: 90.

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 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 in workshop. May be repeated for credit. Prerequisite: 90 or 91.

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

ENGLISH 191V. Reading for Creative Non-Fiction Writers. 5 Units.
Taught by the Stein Visiting Writer. Prerequisite English 90 or 91. Permission number required to enroll.

ENGLISH 192. Intermediate Poetry Writing. 5 Units.
May be taken twice. Lottery. Priority to last quarter/year in school, majors in English with Creative Writing emphasis, and Creative Writing minors. Prerequisite: 92.

ENGLISH 192T. Topics in Intermediate Poetry Writing. 5 Units.
Generation and discussion of student poems. How to recognize a poem’s internal structure; how to seek models for work. Students submit portfolio for group critique. May be repeated for credit. Prerequisite: ENGLISH 92.

ENGLISH 192V. The Occasions of Poetry. 5 Units.
Taught by the Mohr Visiting Poet. Prerequisite: 92. Permission number required to enroll.

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

ENGLISH 195B. How to Write a Great Essay: A Writing Bootcamp for Undergraduates. 5 Units.
The course will be a practical workshop for undergraduates on how to improve essay-writing skills. We will focus on the finer points of vocabulary, grammar, mechanics, logic, timing, intellectual precision; how to connect with (and delight) an audience; how to magnify a theme; how to deflect counter-arguments; how to develop your own sophisticated authorial ‘style’; how to write sentences (and papers!) your reader will care about and admire and maybe even remember.

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 198F. Hoffs-Roach Fiction into Film Tutorial. 2-5 Units.
Up to three undergraduate writers work with Fiction Into Film instructors. Students design their own curriculum, and Instructors act as writing mentors and advisers. Prerequisite: 190F. Submitted manuscript required.

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 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 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 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 227. Melville's Moby-Dick. 5 Units.
A slow and careful reading of Herman Melville’s 1850 masterpiece, Moby-Dick; or, The Whale. In the process, we will unfold the novel’s nineteenth-century literary-historical context as well as the world of Melville’s own literary, religious, philosophical, technological, commercial, and scientific citations and allusions. We will seek to understand the multiple significances of Melville’s experiments with the novelistic genre and their relationship with his building out the meaning of Americanness. In the second half of the quarter, we will focus on a selection of major mid-twentieth-century through contemporary critical, literary-theoretical, and political-theoretical readings of Moby-Dick.

ENGLISH 233. Baroque and Neobaroque. 3-5 Units.
The literary, cultural, and political implications of the 17th-century phenomenon formed in response to the conditions of the 16th century including humanism, absolutism, and early capitalism, and dispersed through Europe, the Americas, and Asia. If the Baroque is a universal code of this period, how do its vehicles, such as tragic drama, Ciceronian prose, and metaphysical poetry, converse with one another? The neobaroque as a complex reaction to the remains of the baroque in Latin American cultures, with attention to the mode in recent Brazilian literary theory and Mexican poetry.
Same as: COMPLIT 301, ILAC 293E

ENGLISH 240A. Crooks, Quacks, and Courtesans: Jacobean City Comedy. 5 Units.
We will read a series of plays set in or around early modern London, written by playwrights such as Ben Jonson, Thomas Middleton, and John Marston. The course will explore the plays' hilarious representations of the London underworld, with its confidence tricksters and naive victims, as well as more serious topics such as social mobility and social relations, economic expansion, disease transmission, and the built environment. Plays studied will include: The Alchemist, Epicene, The Roaring Girl, A Chaste Maid In Cheapside, The Dutch Courtesan.
Same as: ENGLISH 340A, HISTORY 232E, HISTORY 332E

ENGLISH 241. Eighteenth-Century Women Writers. 5 Units.
The course will deal with a number of eighteenth-century English women writers—primarily novelists, but also poets, critics and playwrights. Authors to be studied in depth will include both relatively well-known writers such as Behn and Wollstonecraft, and lesser-known authors such as Sarah Scott, Elizabeth Inchbald and Anna Seward. Considerable attention will be paid to recent feminist scholarship on eighteenth-century women’s writing, generic issues and the question of a “women’s literary tradition,” the material conditions of female authorship in the period, and the history of the eighteenth-century literary marketplace.
Same as: FEMGEN 241W

ENGLISH 255. Speaking Medieval: Germanic Vernaculars and their Remains. 1-5 Unit.
This class presents a survey of medieval German vernaculars and their documentation in manuscripts and on material objects. The languages include Gothic, Old Norse, Old Frisian, Old Saxon, Old English, and Old High German. Readings will include runic inscriptions, magic charms, proverbs and riddles, apocalyptic visions, heroic lays, and sermons and prayers. (This course must be taken for a letter grade and a minimum of 3 units to satisfy a Ways requirement.) Please note this course meets MW 1:30-2:50 and is taught by Professors Kathryn Starkey and Elaine Treharne.
Same as: GERMAN 255

ENGLISH 287G. A Woman’s Life: 20th- (and 21st-) Century Memoirs by Women. 5 Units.
Why do women write memoirs? Why has this memoir form become such a popular genre for American female authors? What do such books reveal, more broadly, about the condition of women in Contemporary Society? We will approach these questions by reading autobiographical works by some if not all of the following writers: Gertrude Stein, Joan Didion, Kathryn Harris, Audre Lorde, Patti Smith, Luci Grealy, Michelle Tea, Jeannette Walls, Carrie Fisher, and Alison Bechdel.
Same as: FEMGEN 287G

ENGLISH 290. Advanced Fiction Writing. 5 Units.
Workshop critique of original short stories or novel. Prerequisites: manuscript, consent of instructor, and 190-level fiction workshop. May be repeat for credit.

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

ENGLISH 293. Literary Translation. 4 Units.
An overview of translation theories and practices over time. The aesthetic, ethical, and political questions raised by the act and art of translation will explain the key sources and methods in the major disciplines from History to Religion, French to Arabic, English to Chinese, and Art History to German and Music. In so doing, students will be introduced to the breadth and interdisciplinary potential of Medieval Studies. A workshop devoted to Digital Technologies and Codicology/Palaeography will offer elementary training in these fundamental skills.
Same as: DLCL 300, MUSIC 300C
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. Different, sometimes competing, traditions of close reading and recent critiques and alternatives. Texts could include Empson, Barthes, Auerbach, T. J. Clark, Adorno, Brooks, de Man, D. A. Miller, Helen Vendler.

ENGLISH 307D. Bringing the Archives to Life. 5 Units.
Introduction to the critical skills required for working in the archives. Students will be taught the core methods for working with archival sources, and will be trained in the transcription, editing, interpretation, and publication of primary textual materials. Our textual materials will be generically varied and chronologically diverse, and we shall move from late medieval to contemporary holdings in Stanford University Library’s Special Collections, in other archives at Stanford, and in local private holdings.

ENGLISH 313. Performance and Performativity. 1-4 Unit.
Same as: FEMGEN 313, TAPS 313

ENGLISH 314. Epic and Empire. 5 Units.
Focus is on Virgil’s Aeneid and its influence, tracing the European epic tradition (Ariosto, Tasso, Camões, Spenser, and Milton) to New World discovery and mercantile expansion in the early modern period.
Same as: COMPLIT 320A

ENGLISH 317A. Irony. 5 Units.
Varieties of literary irony from Plato through the present. Topics include: verbal, dramatic, situational, and romantic irony. Focus will be on questions about what irony is and why writers use it. How does irony go astray? What kinds of topics seem to require irony? How does irony work? Writers include Chaucer, Swift, Thomas Mann, J.M. Coetzee and David Foster Wallace.

ENGLISH 333. Philosophy, Literature, and the Arts Core Seminar. 2-4 Units.
This course serves as the Core Seminar for the PhD Minor in Philosophy, Literature, and the Arts. It introduces students to a wide range of topics at the intersection of philosophy with literary and arts criticism. In this year’s installment of the seminar, we will focus on issues about the nature of fiction, about the experience of appreciation and what it does for us, about the ethical consequences of imaginative fictions, and about different conceptions of the importance of the arts in life more broadly. The seminar is intended for graduate students. It is suitable for theoretically ambitious students of literature and the arts, philosophers with interests in value theory, aesthetics, and topics in language and mind, and other students with strong interest in the psychological importance of engagement with the arts. May be repeat for credit.
Same as: DCLL 333, PHIL 333

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: MTL 334B

ENGLISH 336A. Lyric Transformations: From Lyrical Ballads to Sprung Rhythm. 5 Units.
The fate of lyric in nineteenth-century British Literature. An expansion of the traditional category of lyric to include both narrative and dramatic forms of poetry, yielding such hybrid forms as lyrical ballads and lyricized epic fragments, on the one hand, and monodrama, dramatic monologues, conversation poems, and Romantic closet drama, on the other. The transformation of the courtly form of the sonnet into vehicles of domesticated sentiment, and the emergence of sprung rhythm and symbolism by century’s end.

ENGLISH 340A. Crooks, Quacks, and Courtesans: Jacobean City Comedy. 5 Units.
We will read a series of plays set in or around early modern London, written by playwrights such as Ben Jonson, Thomas Middleton, and John Marston. The course will explore the plays’ hilarious representations of the London underworld, with its confidence tricksters and naive victims, as well as more serious topics such as social mobility and social relations, economic expansion, disease transmission, and the built environment. Plays studied will include: The Alchemist, Epicoene, The Roaring Girl, A Chaste Maid In Cheapside, The Dutch Courtesan.
Same as: ENGLISH 240A, HISTORY 232E, HISTORY 332E

ENGLISH 354. Scalar Reading. 5 Units.
The computational study of literature allows us to analyze literature across vastly different scales: from extremely detailed word frequencies, to massive archives of texts. But how does criticism operate at these two extremes? How do new methods of analysis respond to the theories of reading offered by literary criticism? In this class, we will compare the scalar modes of reading that our new methods offer with historical theories of critical reading practices, from hermeneutics, to close reading, and beyond.

ENGLISH 356T. Intro to Psychoanalysis as a Critical Method. 3-5 Units.
Primary reading in Freud, Lacan, Laplanche, Irigaray and Kristeva. Secondary readings in film theory (Mulvey to Silverman), art history (Bryson, Bersani) and poststructuralism (Derrida, Foucault, Butler).
Same as: TAPS 356T

ENGLISH 360E. Futurities. 5 Units.
Literary studies has long had a wide array of methods for theorizing the past. In more recent years, scholars have begun to theorize the future with equal energy. But what do we talk about when we talk about the future? Events that might happen, the way the thought of the future affects our actions today, or something more? We will discuss queer futurities, Afrofuturism, ecological futurity, revolutionary futures, reception and the futures of texts, and more.

ENGLISH 364A. CLR James and American Literature. 5 Units.
ntellectual CLR James was an insatiable reader of world literature, but the literature and popular culture of the United States claimed a special place in his imagination. This seminar reads American literature from the mid-nineteenth- (Melville, Whitman) to the late-twentieth centuries (Wright, Morrison, Alice Walker) alongside James’s literary criticism and political thought. Recent critical and theoretical texts will supplement these primary readings.
ENGLISH 365. Fictions of Literary Being. 5 Units.
In an essay from his book The Flesh of Words, Jacques Rancière refers to the suspensive existence of literature. This seminar will be devoted to an in-depth consideration of the possible meanings of this phrase. At issue for us will be the suspension of the normative assumption that the fundamental difference between a person (the author, the reader) and a fictional character is that the former has being while the latter does not. The syllabus will feature a sub-genre of the novel that disturbs this normative assumption by explicitly staging the collapse of the divide between actual and fictional being, flesh and word, author and character, through an extended representation of the porosity of those categories on every level of the text structural, characterological, and narratological. The result is the development of a metafictional discourse within the fiction itself that narrates a crossing-over of the author’s material actuality with the immateriality of character. We’ll examine the forms of crossing-over, its particular temporal and spatial conditions, and its ethical consequences and philosophical implications both within and outside the novel.

ENGLISH 365G. Problems in American Literary History. 5 Units.
Survey of American literature exploring the relationship between problem texts—works that raise significant formal difficulties—and major problems in US history. Attention to social and cultural contexts, and to critical and theoretical debates.

ENGLISH 366. Practicing Theories. 5 Units.
An exploration of the some of the main currents in post-WWII and contemporary literary theory from the new criticism to deconstruction, new historicism, etc., arriving at contemporary debates about surface reading, digital humanities, affect, and the new materialisms.

ENGLISH 373. Shakespearean Tragedy and Its Critics. 5 Units.
A close study of Shakespeare’s major tragedies and exemplary criticism from the Restoration to the present.

ENGLISH 381B. Theories of Race and Ethnicity. 5 Units.
This interdisciplinary and reading-intensive course has been designed to familiarize you with the key scholars, as well as the most recent developments, in theorizations of race and ethnicity in literary and cultural studies, performance studies, visual studies, and philosophy. As we work our way through this diverse set of readings, particular attention will be paid to how the various approaches illuminate key issues under current debate: subjectivity, identity, biological difference, racial representation, affect, and political activism.

ENGLISH 385A. Ulysses. 5 Units.
Through intensive close reading of Joyce’s novel along with selected theoretical texts, we will examine the formal structures and cultural and political implications of Ulysses. Topics will include modernist aesthetics and narrative innovation, depictions of consciousness, gender and sexuality, vernacular modernism, and the sensorium of modernity.

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 Units.
Preparation for first-year Ph.D. qualifying examination and third year Ph.D. oral exam.

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

ENGLISH 396P. Publication Workshop: The Article. 3-5 Units.
For English Ph.D. candidates only. 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 work on developing an already polished piece of writing into the form of an article publishable by a peer-reviewed publication. Admission by application in Autumn quarter.

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 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: AMSTUD 143M, ENGLISH 143A, NATIVEAM 143A

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).
Same as: AMSTUD 48N
ENGLISH 50Q. Life and Death of Words. 4 Units.
In this course, we explore the world of words: their creation, evolution, borrowing, change, and death. Words are the key to understanding the culture and ideas of a people, and by tracing the biographies of words we are able to discern how the world was, is, and might be perceived and described. We trace how words are formed, and how they change in pronunciation, spelling, meaning, and usage over time. How does a word get into the dictionary? What do words reveal about status, class, region, and race? How is the language of men and women critiqued differently within our society? How does slang evolve? How do languages become endangered or die, and what is lost when they do? We will visit the Facebook Content Strategy Team and learn more about the role words play in shaping our online experiences. Together, the class will collect Stanford language and redesign the digital dictionary of the future. Trigger Warning: Some of the subject matter of this course is sensitive and may cause offense. Please consider this prior to enrolling in the course.
Same as: CSRE 50Q, FEMGEN 50Q, LINGUIST 50Q, NATIVEAM 50Q

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.
Same as: ARTHIST 160N

ENGLISH 52N. Mixed-Race Politics and Culture. 3 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? In this course, we approach 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. We will examine issues surrounding the role of multiculturalism, immigration, acculturation, racial representation and racial prejudice in American society. Topics we will explore 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 52N, POLISCI 29N

ENGLISH 53N. African American Autobiography. 3 Units.
Since the publication of slave narratives in the eighteenth century, the genre of autobiography has occupied a unique position in the history of African American literary expression. By studying classic autobiographical narratives by black writers, this course will explore questions about racial inequality and democracy, the individual and society, and writing and freedom, among other topics.
Same as: AMSTUD 53N

ENGLISH 56. Contemporary Chicano & Latino Literature. 4 Units.
What does it mean to be Chicano and Latino in the United States today? And, how have U.S. writers portrayed the evolution of a Latino identity as it has changed from the age of the Civil Rights Movement to the age of Twitter? This class provides students with an overview of 20th and 21st century U.S. Latino/a literature by focusing on American authors writing after the 1960s to the present. We will read a range of writers, including Gloria Anzaldúa, Sandra Cisneros, Héctor Tobar, and Junot Díaz, and examine how these authors grapple with the artistic task of representing the different national cultures and histories (Mexican American, Puerto Rican, etc.) that inform the U.S. Latino experience. Throughout the quarter we will explore how these fictional narratives offer insights into the topics of American identity, immigration, assimilation, class status, Women of Color feminism, gender and sexuality. In addition, we will also consider contemporary representations from film and television, ultimately working toward a comprehensive analysis of how literary genres and popular cultural contribute to the meaning of Latinidad in the U.S.
Same as: CHILATST 67

ENGLISH 68N. Mark Twain and American Culture. 4 Units.
Preference to freshmen. Mark Twain defined the rhythms of our prose and the contours of our moral map. He recognized our extravagant promise and stunning failures, our comic foibles and tragic flaws. He is viewed as the most American of American authors--and as one of the most universal. How does his work illuminate his society's (and our society's) responses to such issues as race, gender, technology, heredity vs. environment, religion, education, art, imperialism, animal welfare, and what it means to be "American"?.
Same as: AMSTUD 68N

ENGLISH 70N. Shakespeare Unbound. 3 Units.
Unbound from classical poetics, or from any strict adherence to the conventions of comedy, tragedy, and history, Shakespeare made, and still makes, the stage come to life. The course will focus on some of the more unsettling productions from the hand of the bard, among them Titus Andronicus, The Taming of the Shrew, Romeo and Juliet, A Midsummer Night's Dream, As You Like It, Twelfth Night, Troilus and Cressida, Coriolanus, Cymbeline, and The Winter's Tale/.

ENGLISH 71. DANGEROUS IDEAS. 1 Unit.
Ideas matter. Concepts such as equality, progress, and tradition have inspired social movements, shaped political systems, and dramatically influenced the lives of individuals. Others, like freedom of the press, fact versus fiction, and citizenship play an important role in contemporary debates in the United States. All of these ideas are contested, and they have a real power to change lives, for better and for worse. In this one-unit class we will examine these dangerous ideas. Each week, a faculty member from a different department in the humanities and arts will explore a concept that has shaped human experience across time and space. Some weeks will have short reading assignments, but you are not required to purchase any materials.
Same as: ARTHIST 36, EALC 36, HISTORY 3D, MUSIC 36H, PHIL 36

ENGLISH 75N. American Short Stories. 3 Units.
How and why did the short story take root and flourish in an American context? Early works of classic American literature read alongside stories by women and minority writers, stretching from the early nineteenth century to the contemporary period.
Same as: AMSTUD 75N
ENGLISH 76. After the Apocalypse. 3 Units.
What happens after the world, as we know it, has ended? In the course of examining classic and newer speculative fictional narratives detailing the ravages of various post-apocalyptic societies and the challenges those societies pose to the survivors, we explore several related questions: What is an apocalypse? What resources does speculative fiction offer for understanding and responding to oppressive societies? Where does the idea of the apocalypse originate? Is an apocalypse always in the future? Or has it already occurred? For whom might apocalypse constitute an ongoing present? In this course, we use the tools of close reading and historical criticism to build an archive of knowledge about the narrative, visual, and aural features of apocalypse. Students will be guided through the creation of a multimedia portfolio over the course of the quarter, for presentation at the end. No written midterm or final exam.

ENGLISH 802. TGR Dissertation. 0 Units.

ENGLISH 81. Philosophy and Literature. 5 Units.
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, with particular focus on the question of value: what, if anything, does engagement with literary works do for our lives? Issues include aesthetic self-fashioning, the paradox of tragedy, the paradox of caring, the truth-value of fiction, metaphor, authorship, irony, make-believe, expression, edification, clarification, and training. Readings are drawn from literature and film, philosophical theories of art, and stylistically interesting works of philosophy. Authors may include Sophocles, Chaucer, Dickinson, Proust, Woolf, Borges, Beckett, Kundera, Charlie Kaufman; Barthes, Foucault, Nussbaum, Walton, Nehamas, Plato, Montaigne, Schopenhauer, Nietzsche, and Sartre. Taught in English.
Same as: CLASSICS 42, FRENCH 181, GERMAN 181, ITALIAN 181, PHIL 81, SLAVIC 181

ENGLISH 82N. Thinking about Photographs. 3 Units.
The course will begin with a short history of photography since the 19th century, followed by both a hands-on exploration of different types of photographs (possibly using the Cantor Collection) and then a more theoretical discussion of some of the acknowledged classics of photographic writing (Susan Sontag's On Photography, Roland Barthes' Camera lucida, Linfield's The Cruel Radiance).

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 90Q. Sports Writing. 3 Units.
Study and practice of the unique narratives, tropes, images and arguments that creative writers develop when they write about popular sport. From regional fandom to individualist adventuring, boxing and baseball to mascot dancing and table tennis, exceptional creative writers mine from a diversity of leisure activity a rich vein of the sports writing in the creative nonfiction genre. In doing so, they demonstrate the creative and formal adaptability required to write with excellence about any subject matter, and under the circumstances of any subjectivity. Discussion of the ways in which writers have framed, and even critiqued, our interest in athletic events, spectatorship, and athletic beauty. Writers include Joyce Carol Oates, Roland Barthes, David James Duncan, Arnold Rampersad, John Updike, Maxine Kumin, Susan Sterling, Ernest Hemingway, Norman Mailer, Dervla Murphy, Haruki Murakami, Don DeLillo, Henry Louis Gates, Jr., Annie Dillard, John McPhee, and Laura Hillenbrand. Close readings of essays on form and sport, as well as book excerpts. Students will engage in class discussions and write short weekly papers, leading to a more comprehensive project at the end of the 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 short 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 both offered to and given by the student is essential to the course and creates class rapport.

ENGLISH 91. Creative Nonfiction. 5 Units.
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. May be repeated for credit.

ENGLISH 91DC. Writing the Memoir. 5 Units.
Open to DCI Fellows and Partners only. In this course, we will practice the art and craft of writing memoir: works of prose inspired by the memory of personal events and history. In our practice, we will look at different strategies for writing with meaning and insight about the events in our lives. We will read a variety of models by published authors who have made sense of the personal alongside the profound: the sad, joyful, simple and complicated stuff of living and being alive. Our learning will be discussion-driven. You should expect to do daily writing in the class, and to write and read widely between our class meetings. We will read, discuss, and imitate excerpts of memoirs by such authors as Augustine, Andrew Solomon, Joyce Carol Oates, Tim O'Brien, Joan Didion, and Eavan Boland, among many others. At least half of our class time will be devoted to the discussion of participants' work. The course will address issues ranging from how we select and write about events from our personal lives, to the ethical obligations of memoirists, to the ways we can explore new understanding about the past, as well as our own courage and reluctance to share personal writing. Writers at all levels of experience and comfort with creative writing are very welcome.

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 93Q. The American Road Trip. 3 Units.
From Whitman to Kerouac, Alec Soth to Georgia O'Keeffe, the lure of travel has inspired many American artists to pack up their bags and hit the open road. In this course we will be exploring the art and literature of the great American road trip. We will be reading and writing in a variety of genres, workshop our own personal projects, and considering a wide breadth of narrative approaches. Assignments will range from reading Cormac McCarthy's novel, The Road, to listening to Bob Dylan's album, Highway 61 Revisited. We will be looking at films like Badlands and Thelma and Louise, acquainting ourselves with contemporary photographers, going on a number of campus-wide field trips, and finishing the quarter with an actual road trip down the California coast. Anyone with a sense of adventure is welcome!

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 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. For undergrads only.

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. For undergrads only. May repeat for credit.

ENGLISH 9CV. Creative Expression in Writing. 3 Units.
Online workshop whose primary focus is to give 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. For undergrads only.